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January 8, 1999
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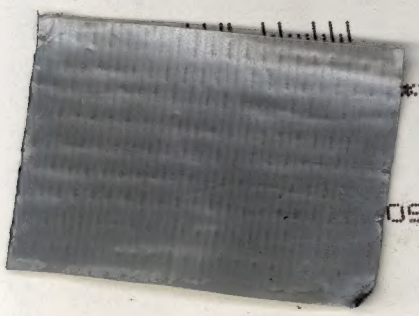

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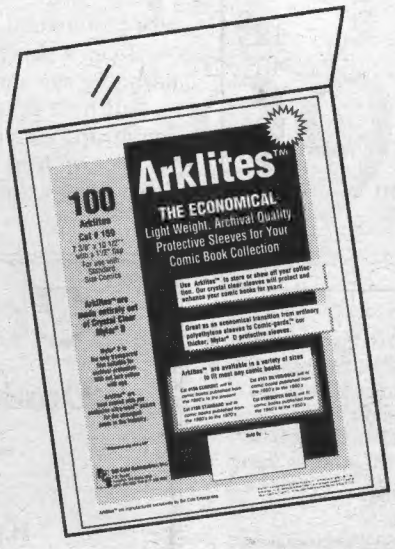

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This week in CBG

On the cover

Maybe if Jason Todd's mother (left) had voted multiple times, she and her son, better known as the second Robin, would have lived in 1988, when comics fans sealed the fate of Batman's sidekick in a phone-in poll. Scott Brick investigates the instigators of the event and shares his findings on Page 38. Could it happen again? Well, yes, as ***CBG*** starts a contest *this week* to determine the fate of cartoon Fred Hembeck. Details on how you can participate can be found on Page 41.

Kitchen Sink closes

On Dec. 16, Kitchen Sink founder, former owner, and president Denis Kitchen was instructed by the chairman of the company to shut down operations after nearly 30 years in business. What happens next? What KSP projects are still going to come out? And what does Will Eisner have to say?

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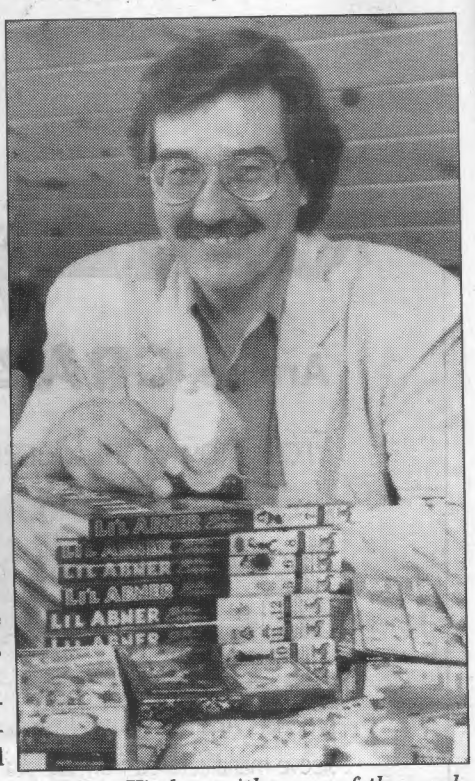
What's next?



Denis Kitchen with some of the products Kitchen Sink Press has produced over the years, including a Mr. Natural statue and some ***Li'l Abner*** *reprints.*

When I first came across Denis Kitchen's comic books, it was in the early days of underground comix, and his material was taking some folks aback because he didn't publish from an "accepted" underground enclave.

He seemed to produce comix that were somehow removed from the mainstream of the underground comix movement. His material emphasized clear, competent art over amateur carelessness and constructed storytelling over randomly anecdotal sexual explicitness.

Kitchen seemed to draw his influences more from classic humor comic books than from what he'd most recently smoked or drunk. And, in business terms, he focused on constructing a publishing company.

When we moved to Wisconsin to go to work as editors of ***Comics Buyer's Guide***, Denis made Don and me welcome whenever we made the jaunt to Princeton, Wis.

We watched his home and office develop into ever-improving facilities — demonstrating that an efficient business could grow in the middle of nowhere. Our family remained occasional visitors until Denis made the move to Massachusetts — and we *still* remained friends.

Throughout it all, it was clear that what drove Denis was in part a desire to preserve and promote what he found best in what Donna Barr terms "drawn books." The production on a Kitchen Sink book or comic book was always handled with meticulous attention to detail; nothing was accidental, as a book went from concept to release.

Like many (most?) in our field, he surrounded himself with his pleasures — from a wide assortment of jukeboxes to display cases of *Li'l Abner* memorabilia. A pleasure to visit, a pleasure to just sit and chat about the people and places and concepts and stories that enrich life.

Despite the current setbacks, Denis will surely come out fine in the long run. He's brought so many good things into existence that wouldn't have been there without him — or wouldn't have been exposed to the audience they deserved — that there's got to be enough of the proverbial good karma to propel him into whatever he wants.

After all, he's got keen perceptions. "I was bold enough as a very young publisher to just approach the men I admired, like Will Eisner, Milton Caniff, and Harvey Kurtzman," he's quoted in Steve Duin's and Mike Richardson's *Comics between the Panels*. (Have you got your copy yet? Don't forget.) "It astonished me that no one else had done it."

He saw something that needed to be done and he did it. Unfortunately, he's undergoing the same process now.

But he'll figure out something else cool that needs to be done. And then we'll get something else really neat.

We owe him thanks for past pleasures — and we owe it to ourselves to keep an eye out for what he does next. It'll be worth our attention.

— ***Maggie Thompson***

Contest deadlines

Dark Horse Action Figures — Dec. 31
'Star Wars' Books — Jan. 12
CBG Price Guide — Jan. 11
Fred Hembeck's Fate — Jan. 22
CBG Mystery — (see the Trader ads)
Watch for more contests coming soon.

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Kitchen Sink Press 1969-1998

Founder pulls plug on Kitchen Sink

By Maggie Thompson

On the Kitchen Sink Press website Thursday, Dec. 17, it looked like business as usual, promoting Dave McKean's 500-page *Cages* hardcover and announcing that its "Strip Mall" was "updated weekly." A click took the visitor to "Story Minute" — which was right on schedule, because "Story Minute" by Carol Lay is the designated strip for Thursdays.

But Kitchen Sink is an imprint of Disappearing Inc. — and, as of Wednesday, Dec.16, the chairman of Kitchen Sink Press (and its holding company, Disappearing Inc.) instructed KSP founder, former owner, and president Denis Kitchen to shut the company down in the next six weeks.

Kitchen Sink had won this year's comics professionals' Eisner Award for Best Comics-Related Book (*The R. Crumb Coffee Table Art Book*, edited by Pete Poplaski). Over the years, the company has won what Kitchen termed "a disproportionate share of industry awards. In some years it won more awards than any other publisher, despite a relatively small market share."

The plans

Asked to provide a list of solicited material that has now been canceled, along with details of last issues, Kitchen provided specifics.

- *The Spirit: The New Adventures* ends with #8. "Unfortunately, we could not sneak #9, *The Christmas Spirit*, under the holiday wire."
- The new *Crow* series will end with #0.
- The new anthology *Mona* "will smile enigmatically for only a single issue."
- The fourth and final *Zot!* volume will not make it.
- "We were able to ship *Li'l Abner* Vol. 27 in softcover. The hardcover will be slightly delayed."
- Both hard- and softcover editions of *P'Gell* will ship.
- "Everything else previously announced will be canceled."

The people

During the summer of 1998, Kitchen estimated his company employed "close to 30 people."

"There were gradual layoffs beginning in fall, along with such attrition as the resignations of Marketing Director Jamie Riehle and Editor Katy Garnier." By Dec. 16, Kitchen Sink employed 13 people on staff. "We'll reduce to a mop-up crew of six by Feb. 1. I may be among the final group but I suspect Production Manager and Warehouse Chief John Wills will be the last man standing."

Asked whether any planned to stay in the business of comics, he laughed in response and said sardonically, "You seem to be implying that there are *opportunities* in the comics business. I think several of us have our hearts firmly planted in comics but I suspect very few will remain in the field. Editor Robert Boyd is most likely to remain. He already has a small specialty distribution system for import comics and is freelancing, including a comic-book adaptation of an upcoming cultish film, *SLC Punks*.

"Designer Chris Shadoian and Art Director Evan Metcalf love comics and are very talented. They could easily land with another publisher, if there were openings. I suspect comics' most over-educated editor, Chris Couch, will also freelance in addition to keeping a foot in academia. Everyone else will get real jobs."

And how many will stay in Northampton?

"Jamie is moving to Boston to finish his MBA, and Katy is taking a Web position in Williamstown, but most of us love it here and will stay, if possible. I certainly know my brother Jim and I will stay. We're complete New England converts — except, of course, when the Packers play." He laughed again.

The history

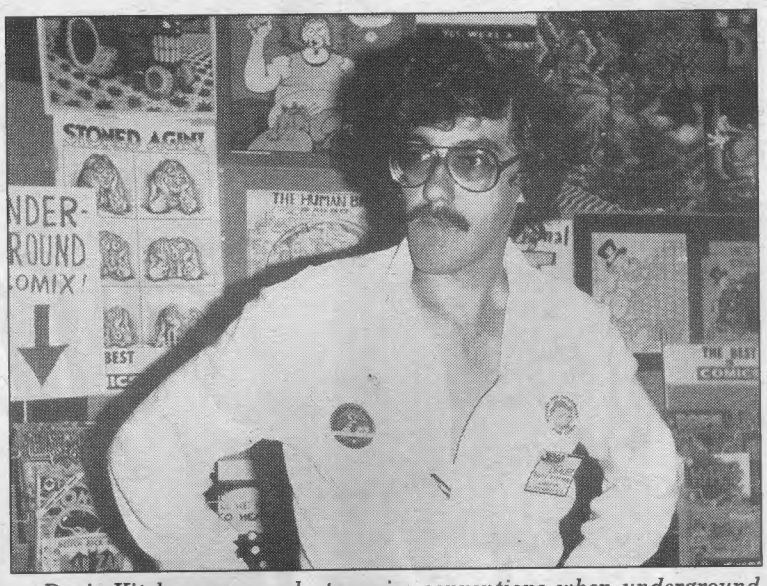
On July 4, 1969, a 22-year-old college graduate named Denis Kitchen sold the first copies of his underground comic book *Mom's Homemade Comix* at the Independence Day parade in Milwaukee. "I was a cartoonist; I was self-published," Kitchen said in 1994. "I certainly couldn't imagine it would get this far." When other underground comix creators looked for a publisher, some came to Kitchen because of his success as a self-publisher, and early titles were shipped from his Krupp Comicwerks corporate entity at that time.

The Wisconsin-based Kitchen Sink Press was incorporated in September 1970 and published such underground material as *Quagmire Comics, Bijou Funnies, Teen-Age Horizons of Shangri-La*, and *Smile*, attracting increasing attention. In 1971 Robert Crumb's *Homegrown Funnies* was published and eventually sold 160,000 copies, mostly in head shops.

In 1993, Kitchen merged with Tundra Publishing and relocated to Northampton, Mass.

And in early 1999, just short of its 30th birthday, the company is being dissolved.

Asked what he planned next for himself, Kitchen replied, "I've never had another job. I started as a freelance cartoonist and self-publisher right out of college in 1968. I've tended to be a workaholic. Long hours. No lunch breaks. Homework. Few vacations. Before the corporate reorganization last year which canceled it, I had 42 weeks of unused vacation time banked. So all I know for sure is that I'm taking a few weeks off to relax with my wife, Stacey, and our baby daughter.



Denis Kitchen appeared at comics conventions when underground comix were at their height in the 1970s.

"I certainly won't make any fast decisions. I'm already getting inquiring phone calls from a variety of contacts and friends. Once I'm officially a free agent, I suspect many opportunities will land in my lap. At the moment, my main desire is to come full circle. I am looking at returning to the drawing board to create a children's book or two. I already have a literary agent talking to interested editors at a couple of major houses. So maybe I'll be a late-blooming Dr. Seuss."

He also spoke of the possibility of starting a book-packaging entity, "perhaps with some ex-KSP employees."

"After successfully packaging *The R. Crumb Coffee Table Art Book* for Little, Brown last year, I'm confident there are other opportunities to produce creative, handsome books, with ample budgets and with the likelihood of reaching a broad audience — all increasingly rare premises in the comic-book market.

"The bottom line is that Jim and I are entrepreneurial guys with varied manufacturing experience, deep contacts, and a million ideas. With time to think and focus and the noise of a dying industry behind us, we'll have a surplus of avenues opening up. I'm actually very upbeat in spite of the loss of the company I founded."

The details of dissolution

Asked about bankruptcy, Kitchen said the company's end is neither a Chapter 7 bankruptcy nor a Chapter 11 bankruptcy.

"Absolutely not," Kitchen responded. "These are false rumors. Our chairman and principal shareholder Fred Seibert has insisted that he wants to avoid bankruptcy.

"His intention is to liquidate inventory and other assets and apply the funds to outstanding creditors. There may be work-outs to reduce debts, and paybacks will probably have to be stretched over some peri-

(Continues on Page 8)

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KITCHEN SINK

(From Page 6)

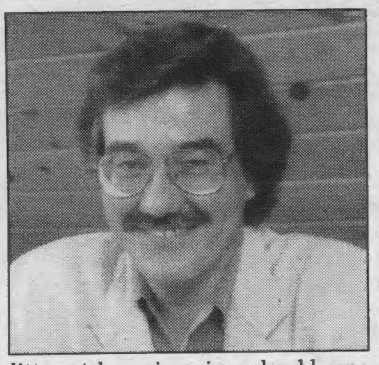
od of time, but he has no intention of leaving anyone dry, if at all possible. I won't be around to oversee it but I trust Fred's intentions in this regard. He also expects to use anticipated profits from a sister corporation, Kitchen Sink Konfections, to help defray KSP's obligations."

The backstock

The website and a mail-order catalog have been used recently to encourage direct shipping of its product. The question naturally arises: What will happen to the backstock in the warehouse — and, for that matter, to the mail-order business as a whole?

"It's still active as we speak, but we'll be refusing phone orders shortly and returning mail-order checks, as we begin the steps to shut down. We'll refer incoming inquiries to Bud Plant, Last Gasp, and our most supportive retailers — Million Year Picnic, St. Marks, *etc.* — as sources for KSP material.

"We have a very large warehouse full of merchandise with 800 or more line items which will be sold over the next six weeks. I'm going to give old friend Bud Plant first shot at big quantities, but our remaining salesmen, Grover and Michael, will also be talking to all retail accounts and offering special deals. Any retailers anxious to get the pick of the litter at bargain prices should contact them at KSP as soon as possible.



"With regard to contributors, it has always been Kitchen Sink's policy, and a contractual right, for creators to buy their books at the best discount. Many are already taking advantage of this last-chance opportunity."

The contributors

When publishing companies are dissolved, contracts with creators are often part of the assets involved in liquidation. Kitchen said, "Some contracts will remain assets, and KSP's rights will be sold to any comic-book publishers still standing who have money in their accounts.

"Certain contracts have already been terminated and rights have reverted to respective creators. Most will remain in force until and if the company cannot pay royalty obligations when due. Our contracts, like every publishing contract I've seen, have a breach clause for non-payment.

"I'm already negotiating to assign or sell certain key books under contract, such as Scott McCloud's *Reinventing Comics*, the highly anticipated sequel to his best-selling *Understanding Comics*. In other cases, rights may revert, but KSP still owns the film, and that is an asset to be sold to the successor publisher or creator.

"Any domestic or foreign publishers interested in acquiring any KSP properties should contact me as soon as possible."

The candy

An associated project has been Kitchen Sink Konfections, purveyor of such items as "Devil Girl Choco-Bar." ("It's bad for you!") Kitchen said his brother, Jim, and he had conceived the line of boxed cartoon candy bars about a decade ago, starting with Mark Schultz' boxed "Cadillacs and Dinosaur" bars.

Kitchen said, "My collection of old candy-bar wrappers from the '20s and '30s inspired Robert Crumb to create our highly successful 'Devil Girl Choco-Bars,' which have sold several hundred thousand units to date.

"The 'Bone Bars,' 'Freak Brothers Munchie Bars,' and 'Betty Boop Bars' were all our ideas and developed by us. And Jamie Riehle brought the hot new 'Lady Death' bars to KSP. But I'm sad to say that Jim and I have no involvement with the Konfection company at this point, other than some disputed equity." He added he didn't want to elaborate on the matter.

The evaluation

Asked to discuss what products have done best for the company in recent years, he cited the candy bars, adding that the tin signs the company had produced were "never more than a sideline."

Of the reprint volumes of classic newspaper strips, Kitchen said such books as *Li'l Abner, Alley Oop*, and *Flash Gordon* "once did very well, but have been in steady decline, one of the most frustrating market trends for me."

Asked to analyze the problem, he replied, "Call it the combination of an aging demographic and a new generation not interested in either black-and-white films or classic cartoon strips."

The company's best-selling comic books recently have been *Crow* projects. "J. O'Barr's original graphic novel has sold about 300,000 copies, and individual *Crow* comics have sometimes hit 100,000. *Crumb's Home Grown* is up to 160,000 or so. *Understanding Comics* has sold over 40,000 copies for KSP alone and — with worldwide licensees — more than five times that. The Alan Moore and Dave Gibbons *Spirit* sold 35,000 earlier this year.

"*The R. Crumb Coffee Table Art Book* in combined editions exceeds 70,000 copies.

"There are others, too, that have performed well. The problem is that the successes have been more than outweighed by marginal and lousy orders of most titles, generally lethargic backlist activity, increased difficulty collecting money from many shops and other accounts, and higher costs of doing business, but mainly the steadily decline of customers in the core market."

Kitchen was active in the underground comix field, which hit its height about two decades ago and then declined. However, he contested a suggestion that that field offered good comparisons for consideration of today's more general comic-book marketplace.

"In general, undergrounds were a genre in decline by the early '80s, because the core hippie audience that bought tons of underground titles in head shops in the '70s were being assimilated into the mainstream culture and relatively few of them crossed into the newly developing comics specialty shops. Comics in general were flourishing in the '80s, so the decline of undergrounds had little economic impact.

"Today, *every* genre is in steep de-

(Continues on Page 10)

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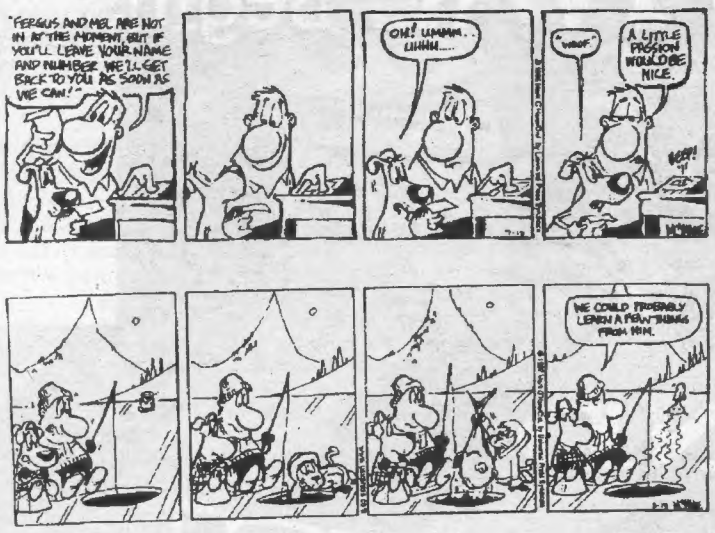

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KITCHEN
(From Page 8)

cline. It wasn't long ago that Marvel and DC would kill any title whose sales dipped below 100,000. Today, DC's flagship *Batman* sells around 45,000 copies, and barely any titles hit six figures. Independents are faring no better. I could sell at least 10,000 copies of *any* underground comic book, but today many alternative titles by excellent cartoonists can barely sell 3,000 copies. It's so pathetic out there that I'm amazed I still see certain competitors hanging on. I fear that many friends in the industry will soon follow suit."

The best

Asked to recount the best moves he'd made over the years from the birth of Krupp to today, Kitchen replied, "Boy, that's a lot to condense after 30 years!"

Then he continued, "Approaching top cartoonists like Will Eisner, Harvey Kurtzman, Al Capp, and Milton Caniff while a very young publisher, getting the right to collect their existing work, and — in Will's case — a remarkable body of new work, were damn good moves. Becoming close friends with Will and Harvey was a very rewarding bonus. Likewise, I'm gratified to have published so much work by Robert Crumb, who is indisputably the standout artist of my generation.

"Discovering and giving first opportunities to a variety of talents — from Howard Cruse, Mark Schultz, Joe Coleman, Reed Waller, and Jim Vance to Joe Matt and many others — provides a special satisfaction. Deciding to do candy bars and other merchandise proved to be a smart move and was fun, to boot. Making solid six-figure Hollywood deals for *Xenozoic Tales* and *From Hell* provided financial rewards for very deserving creators who make all too little in their chosen field."

The worst

He took another tack. "On the bad-move side, I'd have to list saying, 'No,' to Phil Seuling, when he offered me a piece of his crazy idea to directly distribute comic books.

"I also had the first opportunity to be the publisher for Chris Ware, Chester Brown, and certain other terrific artists over the years and didn't move fast enough. I have plenty of missed opportunities to kick myself for. But, then, Will Eisner reminds me that he turned down Superman in the '30s, so hindsight is always easy. Publishing *Cherry* was a bad move."

He laughed. "I could go on.

"One of my regrets was not more aggressively recruiting other publishers a few years ago, when Capital City Distribution was in a death struggle with Diamond following Marvel's ill-fated decision to distribute directly.

"There are certainly good people at Diamond, starting with Steve Geppi himself, but, when DC, Image, Acclaim, and others jumped to exclusive deals with Diamond, I knew — and every other alternative publisher knew — that Capital City was by far their most supportive and progressive distributor. And everyone knew that Capital desperately needed an exclusive counterbalance to survive.

"I was the first to declare an exclusive with Capital and I naively expected others to leap from the trenches with me and fight the good fight, when sides had to be picked. I was very disheartened to see most players were too frightened to go with their natural historic ally. The bandwagon mentality and the neutrality of fence-sitters made Capital's demise an inevitability.

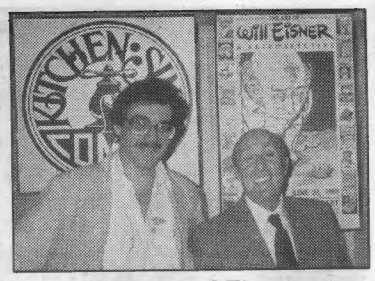
"Virtually every publisher and retailer now deplores the monopoly that remains, but Dark Horse, Image, and the key independents who could have made the difference played it safe. The irony is that in Capital's final year I got better service than ever and better sales from Capital alone than from combined distributor sales earlier. Other publishers could have enjoyed the same benefits and preserved healthy competition for the industry.

"Again, Diamond is a good organization and has been very helpful to KSP during our recent rough spots, but everyone understands that competition is in everyone's best interests, and we've all lost that. A good deal of our industry's problems today stem from Marvel's acquisition of Heroes World Distribution and the collective industry's short-sighted stampede to Diamond.

"But don't get me started on industry idiocy. ***CBG*** isn't thick enough."

Reactions

Reactions to the end of Kitchen Sink will be heard around the comic-book world. One of the first to provide input was comics pioneer Will Eisner, whose work KSP has made available for many years. Eisner had been on the KSP board but resigned that position about two months ago.



Kitchen and Eisner

Poorhouse Press, the arm of Will Eisner Studios that publishes *Comics and Sequential Art*, will fill all orders for Eisner-related merchandise.

Kitchen said, "Will remains personally very supportive, and we will continue to work together, without question."

Eisner told ***CBG***, "I've been in this business for many, many years. I've seen it die three times. We've got a huge distribution problem right now. The audience for comics will not die out. We need to reexamine the content of the comics."

He concluded, "I have no intention of letting a 25-year relationship with a very good friend go down the drain. As I told Denis the other day, this is not the end. We just had a horse shot out from under us, that's all."

— Some information for this report was contributed by Brent Frankenhoff

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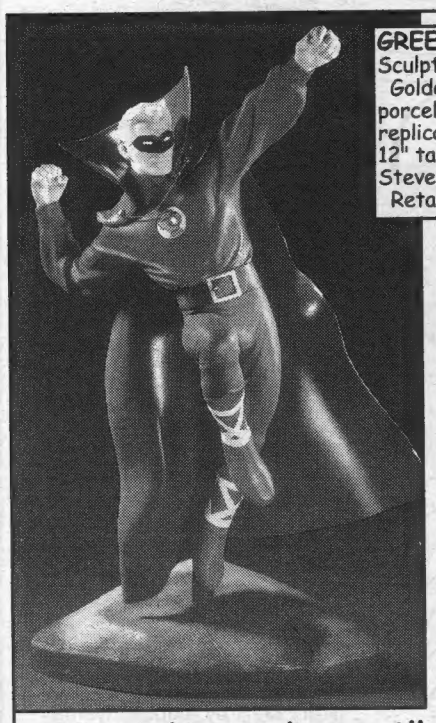

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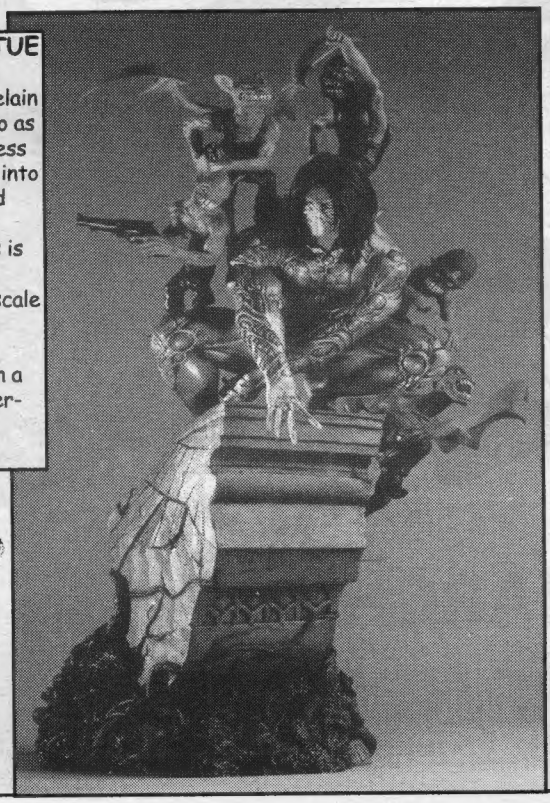

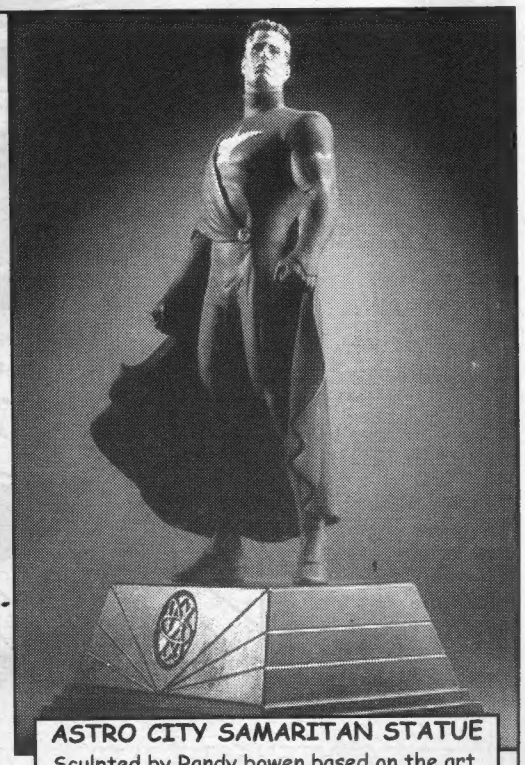

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— Back cover of Richard Sala's ***Evil Eye*** *#1*

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December 26

Mark Pajarillo (artist of *Kingdom: Kid Flash* and *JLA* #26) at Third Planet, 3631 Pacific Coast Hwy., Torrance, **California** 90505, from 2 to 4 p.m.

January 9

Neil Gaiman (author of *Stardust, Smoke and Mirrors,* and *Neverwhere*) at DreamHaven Books & Comics, 912 W. Lake St., Minneapolis, **Minnesota** 55408, from 2 to 4 p.m.

Mike Zeck (artist on *The Kingdom* #2), **Bob Smith** (inker on *Archie, Robin* and *Catwoman*), **Mike Decarlo** (inker on *Animaniacs, Pinky & the Brain,* and *Thor*), **Brian Wood** (creator of *Channel Zero*), and **Kieran Howarth** (creator of *Dream Station*) at Clockwork Comics, 512 Boston Post Rd., Orange, **Connecticut** 06477, from 5 to 8 p.m.

January 10

Neil Gaiman (author of *Smoke and Mirrors* and *Stardust*) at Mysterious Galaxy, 3904 Convoy St., #107, San Diego, **California** 92111, from 4 to 5:30 p.m.

January 27

Matt Hawkins (creator of *Lady Pendragon*) at David's Comic Book Store, 25422 Trabuco Rd., Lake Forest, **California** from 4:30 to 6:30 p.m.

January 30

Christopher Moeller (creator/artist of *Sheva's War,* artist of *Star Wars*) at New Dimension Comics, 20550 Rt. 19, Cranberry Township, **Pennsylvania** 16066. For times, call (724) 776-0433.

From 'Evil Eye' to 'FF Annual' #1: Tony looks at it all

We'll be doing a little bit of this and a little bit of that in this week's column. It being the holidays, I have difficulty concentrating on anything for more than five minutes at a time. I thank you in advance for your patience and understanding.

☞ Richard Sala had me in his corner as soon as I looked over the cover of his ***Evil Eye*** #1 (Fantagraphics, $2.95). The scene shows the incredibly cute Peculia being carried by a headless monster as other strange creatures smile at them from various corners of the cover. Even the headless monster is smiling; Peculia is holding his head and winking at him. There's a not-quite-innocence to this good-naturedly ghoulish cover that I found very appealing.

Evil Eye #1 and #2 each feature two strips. Leading off each issue is a chapter of "Reflection in a Glass Scorpion," a darkly humorous serial about a conspiracy of mad scientists carrying out murderous experiments on college co-eds.

The heroes of the serial are students Kasper Keene and Judy Drood ("Girl Detective"). The key to the mystery is a camera. Among the complications that add to the fun are a gang of brainwashed girl pirates commanded by a hand puppet. Does it all make sense? I'm not entirely sure at this point. Since I'm having such a grand time reading the story, that's not presently an issue for me.

The fetching Peculia stars in her own done-in-one stories in these two issues. She's a delightfully odd character who seems to be involved in some sort of friend-foe triangle with the masked Obscurus and his unnamed female sidekick. Obscurus works against Peculia in the first story and sort of rescues her in the second. Not that she was in any particular need of being rescued, since she had just defeated Death by pushing it down a well.

Digression: Peculia could prove to be a gold mine for Sala. She's confident, cute, rebellious, and just, well, peculiar enough to appeal to readers and/or viewers of all ages. Think Sabrina the Teen-Age Witch in goth drag. The analogy isn't precisely accurate, but I wanted something Hollywood types could understand.

Evil Eye carries a "mature readers" advisory, but I'm guessing that's mostly Fantagraphics playing it safe. I'd rate it "PG" for some gory violence and one panel (in #2) of Peculia taking a bubble bath with twin sisters. It would be confusing for my 10-year-old son Eddie but I wouldn't object to his reading it. Your mileage may vary.

☞ Fans of more mainstream comics will enjoy Jim Kingman's ***Comic Effect*** #21 ($3.50). Four times a year, Kingman publishes this 52-page fanzine of comic-book reviews. The titles discussed this time include *The Avengers* #1-10, *Captain Action* #1-5, *The Close Shaves of Pauline Peril* #2, *All-New Collectors' Edition Superman vs. Muhammad Ali, Harbinger* #0-7, ACG's *Forbidden Worlds* #105, and *Kid Eternity* #6. The reviewers, and a fine bunch they are, include John Morrow (editor-publisher of *The Jack Kirby Collector*), Michal Jacot, and Kingman himself. *CE* rates high marks for fun and value-for-dollars.

You can get *Comic Effect* #21 for the $3.50 cover price, while a four-issue subscription is only $13. Send checks or money orders made payable to:

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As Kingman put it in a short note to me, "Where else are you going to find a review of *The Close Shaves of Pauline Peril*?"

☞ Pioneer Family Entertainment sent me a box of video tapes for review and I'll be getting to them all over the next several weeks. So far, I've watched *Tezuka's The New Adventures of Kimba the White Lion* ($14.98). It's the first tape in the "brand-new, direct-to-video series [that] recreates Tezuka's classic *Kimba the White Lion* with modern animation and a new story that masterfully combines action, adventure, and a strong social conscience." I watched it with Eddie and Kelly, so I was able to get reaction from the very audience for whom this new version is intended.

There were three episodes on this tape. We see the slaying of Panja by an unscrupulous hunter, the capture of Kimba's mother, our hero's birth in captivity, his escape and return to Panja's jungle, and his first meeting with the scar-faced lion who wants to destroy Kimba. I think it may be a little intense for preschool viewers, but older kids should be OK with the mostly implied violence of Panja's death. Not for the first time, I wondered why the owners of the Kimba property didn't nail Disney's corporate behinds to the walls of a courtroom after Disney made *The Lion King*. A blind man could see the similarities.

What did my kids think? Eddie thought it was OK but hasn't watched it since. Kelly loved it and has watched it at least three times that I know of. My suggestion would be for parents to rent this first tape and, if their kids enjoy it, then invest in buying it and any subsequent tapes. Volume 2 was solicited in the October *Previews*, Volume 3 in the December edition.

☞ Here's a note I received from *Tips* reader Fred Smith:

I read your recent CBG column with glee. I agree, *Fantastic Four Annual* #1 is the greatest comic book ever made!

I was younger than you, only 8, when my father brought it home for me on a Saturday. But I remember it vividly. Previously, I had seen only one issue of FF, #17. I didn't know it was #17 at the time. Those numbers in the corner meant nothing to me. In fact, I didn't think I'd ever see the same characters again. I had never heard of a 'continuing series,' my prior experience with comics being only those with monsters on the cover. I bought FF #17 because The Thing was on the cover. Of course, the comic book was unlike anything I had ever seen, and it was "my favorite comic book" until the annual arrived.

"Oh, they made another Fantastic Four comic," I gasped! But this was different. Bigger. Bolder. It took me all day to read it. And, hey, these people have a history! There are other issues out there? Will there be more? I looked at the villains' gallery and dreamed about other adventures.

Next came *Fantastic Four* #19, on the same day as X-Men #1. Anyway, that annual remains my all-time favorite. I still have it (or, rather, replaced it in F-VF in 1974 to replace my long-tattered original), as well as every Marvel super-hero comic book from the '60s. Oh, those memories. I'm sure you too remember where you purchased every Marvel issue, what day of the week it was, whether it was raining, and whether it was after dark. Why do we remember? Because they were the most important things in our lives. And I guess they still are way up there on the priority list.

I'm glad you managed to make a living out of those dreams. Yes, I'm a writer, too. And a page designer. But for a newspaper. It's just not the same. I have 2,000 pages of comic-book stories and art in my closet, art that will never be published. But I had fun making up those worlds. Perhaps we can keep in touch. But I know you're busy (as am I, with a new wife and family). But if you ever wanna wax nostalgic or tell me any great stories about your adventures in the land of comics, feel free to e-mail me.

Before I forget: Jack Kirby is God. I just wanted to give credit where it's due. He certainly altered the course of my life, even to this day.

One of the questions I am most frequently asked is how I find enough stuff to write about for this weekly column and for my daily online column (*http://www.wfcomics.com/tony*). The answer is that I could fill those columns thrice over and not run out of things to write about.

I've been reading comic books since I was 4 and have fond memories of thousands of issues. I've been working in the comics industry for more than 25 years and have many stories I could tell about the talented artists, editors, and writers I have worked with and gotten to know in that time. Every week I receive dozens of new comics to read and review — and there are always gems in those shipments. And, as a parent, I get to experience some of my old favorites through new eyes.

Thanks for sharing some of your treasured memories with me and my readers, Fred. For my part, from time to time, I'll continue to write about the great comic books and comic-book creators of the past. I don't know if I would bestow godhood on any of them, but I have no trouble thinking of them as my personal angels.

Comments on and review items for this column can be sent to: Tony's Tips, P.O. Box 1502, Medina, OH 44258.

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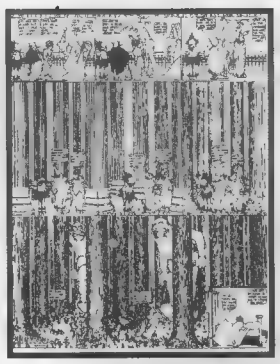

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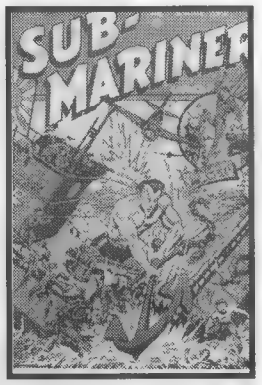

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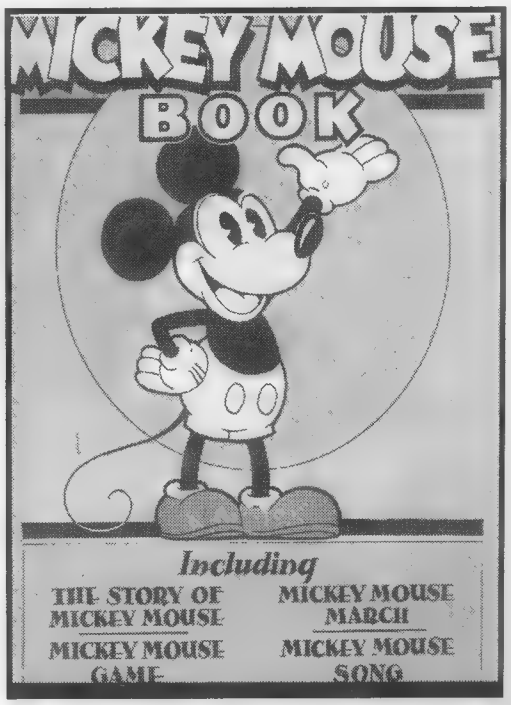

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JJM: Managing Editor John Jackson Miller
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The best way to get in touch with us is by e-mail, fax, mail, and phone (in that order).

Tom Takach
5693 34th Ave. N.
St. Petersburg, FL 33710

First, I'd like to thank Troy Dean of Pop Culture Collectibles in Hutchinson, Kan., who answered my classified ad in ***CBG*** almost immediately after he received the issue in which it appeared. I am a big Simpsons fan and had all of the comics except for the several-years-old *Treehouse of Horror* #1, which I thought I'd take a shot at obtaining through ***CBG***.

It's an indication of the type of class act who reads your paper that Troy called and said I could have the comic book for cover price plus postage. I also received a call from a gent on Sunday night offering me the same deal, and I'd like to apologize to him for not calling back. I certainly intended to, but, having the technical skills of the guy who played Woody Allen's character's father in *Hannah and Her Sisters* and who said, "How the hell do I know why there were Nazis? I don't know how the can opener works," I accidentally erased the message before I could jot down the phone number.

Second, thanks to both Tony Isabella and Maggie for recommending an excellent book, *Superman: Peace on Earth*. I really got choked up reading a number of the lines in this one (and what can you say about art this fabulous?) and am giving it as a gift to two friends this year for Christmas.

Last, 1999 occasioning the 60th anniversary of The Batman, I'd like to acknowledge the talents of the gents who have portrayed this cultural icon in a live-action forum on the big and small screens. From the chapter-play efforts of Lewis Wilson and Robert Lowery in the '40s, to Adam West in the '60s, to the most recent movie portrayals by Michael Keaton, Val Kilmer, and George Clooney, they've all given me many pleasurable moments with a character who has been my hero since the '60s. I don't doubt that in the year 2039, this timeless hero will still be gathering new fans who'll be thrilling to his exploits and who will remember him long after the names of most world leaders of the day are trivia questions.

Matt Williams
180 Manning Dr.
Alpharetta, GA 30004

When I was growing up in a number of small towns in south Georgia, my only sources for comics were the local convenience stores. Occasionally, the same joint would get the same comics each month, but, more often than not, I would read the second issue of a series before I ever found the first on the stands. So when I finally moved into an area with numerous comics shops which offered reservation services, I thought I would be in comics reader's heaven. Unfortunately, this has not proven to be the case.

I have since kept subscription lists with three stores. The first was with a used-book store which also sold comics. Everything was just peachy for the first year or so of my purchases there. However, after that first year, I began finding comic books in my pull stack which I didn't even subscribe to. When I attempted to explain to the owner that these comics were not in my list, she would insist that I had to buy them. Needless to say, I wrote her a check to cover the next two months' worth of purchases that I had actually reserved on my list and looked elsewhere for a comics home.

My next experience was with a wonderful lady named Linda Dollar. She owned the aptly named bookstore Reader's Paradise. She pulled all of the comics I requested each week with no hassles and no titles that I did not want. Sadly, she has since had to close up shop.

Currently, I subscribe with a local branch of a nationwide chain of stores. My success with its pull-list system has been hit-and-miss over the last year and a half. Recently, however, I have been frustrated again by the omissions from my list. Each month, I subscribe to *Batman* and *Detective Comics*.

The clerks will occasionally throw in some of the other Batman mini-series and one-shots just in case I want them, as well. Never have they demanded that

(Continues on Page 16)

For Art's Sake — By Chris Smigliano

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Oh, So?

From Page 14

I purchase them, though. However, three weeks ago, I dropped by to pick up my stack and found that the only Bat-comics that had been pulled for me were the mini-series and one-shots I didn't want. Both current issues of *Batman* and *Detective* were still sitting on the shelves. My latest copy of *Thor* was missing from the stack, as well.

What I'm wondering is whether other buyers out there have had similar trouble with their pull lists. Or am I just having an extremely bad run of luck? I work in a Waldenbook store, where I have taken personal care over the comics rack. I'm highly tempted to just pick up what I can in my store and get subscriptions to the ones we do not carry. But, still, that little boy who had to scrounge for the latest issue of *Iron Man* and *New Teen Titans* in the local Suwanee Swifty desperately wants a comics shop he can call home.

[I do know that handling in-store subscriptions is a lot more complex than an average customer might think. You're obviously not the average customer and are aware of some of the problems. Among things that might have happened in the last situation you discuss are: sickness of the person who usually pulls the subscription copies; the store's running out of copies before pulling all the sub copies (and then failing to pull your order when the reorder copies came in); and/or poor pull system on the manager's part.

We'd suggest calling the problem to the manager's attention and asking what could be done in the future to solve the problem. The timeframe in which shop owners have between receipt of the shipment and time of putting the shipment on the shelves and in the pull bags is narrower than it used to be, and that has probably complicated things.]

Eduardo Atilio Guardatti
Martinez de Rozas 1824
(5500) Mendoza, Argentina

It's been both a pleasure and a roller coaster to read *Comics Buyer's Guide* #1300. What you really accomplished there was a unique amalgamation of concepts and ideas that were hinted or not in *Crisis on Infinite Earth*. I had never ever read such a detailed report of the biggest and most remembered story from DC comics. It was fresh, as it was old; it was whole, as it was big. It really amazed my senses to find an exquisite product brought to light again and find it more interesting than most newer and cooler titles.

It is because *Crisis* meant an alpha and an omega for that universe. It really brought life to the characters and rejuvenated an old and dusty tapestry of heroes and villains that were heading to oblivion. What you have accomplished here is an accurate summary of events and plot lines that made *Crisis* as big as a story can get. Congratulations!

Shel Dorf
P.O. Box 7531
San Diego, CA 92167

Last weekend, Joe Caporale and I attended the major M.C. Escher exhibit at the San Diego Museum of Art. It was the experience of a lifetime. The exhibit runs through Jan. 3 and is breaking all attendance records, the largest display of his work ever done. To stand in front of an original lithograph (usually no bigger than 8x11") is to gaze on a level of skill that is pure genius. The intense detail seems humanly impossible, yet it is all there. I urge anyone visiting San Diego to make this a "must see."

In an adjacent gallery was a delightful surprise. It is an exhibit of all the color roughs of Dr. Seuss' *How the Grinch Stole Christmas*. After all the years of seeing the television show (beautifully narrated by Boris Karloff), I'd forgotten the brilliance of the original book, written in 1957. Each double-page spread was done on tracing paper in pencil with color wash. The copy was done on a typewriter in little blocks which were pasted on the roughs. It's interesting to see how little he changed when he got to the finished book. The roughs have looseness which reminds me of Harvey Kurtzman's roughs. It is pure cartoonist line, full of the Seuss charm and design. You can almost see him having fun as he puts down the lines. These originals are loaned by the library of the University of California San Diego, which has the Seuss archives. This exhibit, too, runs through Jan. 3.

At the moment there is a ground-breaking theatrical production of *How the Grinch Stole Christmas* at The Old Globe Theatre in San Diego. At the end of the Seuss exhibit they've tacked on an exhibit of all the costume drawings, set blueprints, models and fabrics, script drafts, *etc.* for the theatrical production. It's a behind-the-scenes look at how this theater event was created. The love for the original property really comes across.

If any ***CBG*** readers are in San Diego, I urge you to save an afternoon for these two wonderful exhibits.

Maggie's editorial on Bob Kane in #1307 was most insightful. She makes excellent points about what happens when an individual finds himself inside an enormously popular creation. The pressure to produce new product to meet the demand requires "ghosts" to be hired. What really ticked me off in the early days of fanzines was that teen-age comics fans heard gossip about who really did the work and took to his typewriter like an avenging angel to give credit where it's due and to trash the creator whose name went on other people's work. This was done totally without understanding of what was really going on behind the scenes. It gave comics fans a real bad image among many of the pros who were shown these fanzines — and it took years to undo the hurt caused by these young critics.

As for Shelley Moldoff's case, I sat in the lobby of the hotel one morning with Mrs. Moldoff at a Detroit Comic-Con and she told me how Bob Kane's weekly checks helped pay for the medical bills for their son. A motorcycle accident had left him permanently ill, but that was private family stuff that nobody knew. Yet in many conversations, Bob Kane came out the villain. See what I mean?

I hope we've grown. What used to be comic fans writing in fanzines now has become serious literary criticism in respected publica-

(Continues on Page 14)

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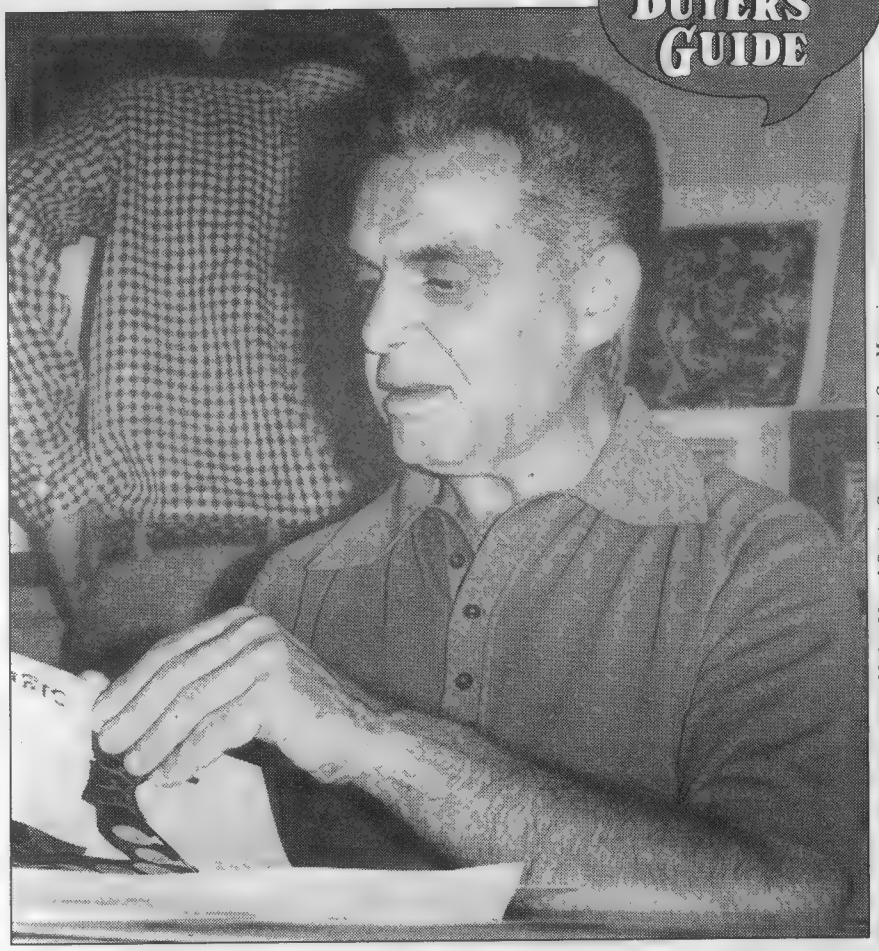

This photo was taken at the 1975 Mighty Marvel Comics Convention by Sam Maronie.

Remembering The King

When comics creator Jack Kirby died five years ago, the outpouring of sympathy from fans and pros was overwhelming. In the years since his death, annual panels of tribute have been held at several conventions. The San Diego panel, moderated by long-time friend and associate Mark Evanier, has continued to grow each year, as attendees share their memories of what made Kirby "The King." Evanier shares some of his memories and takes a look at how Kirby's influence continues to be felt today and how it will be felt in the future.

ISSUE #1316 • Feb. 5, 1998 Cover Date
Ad deadline: Jan. 12 • Mailing Date: Jan. 20

ISSUE NUMBER	DEADLINE	COVER DATE	MAIL DATE
#1315	Jan. 5	Jan. 29	Jan. 13
#1317	Jan. 19	Feb. 12	Jan. 27

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Oh, So?

From Page 16

tions. Oh, yes, I'm sure we are not yet free from the nasties, but I hope they'll learn investigative truth-seeking is a kinder way to go. I liked Bob Kane and had many pleasurable visits with him. I know he had fun with his life and brought fun to millions, as well. Batman is a part of our culture. He still stands for a good triumphing over evil. In these days, God knows, we need as much of that as we can get!

Dennis Kininger, *President*
Organized Readers of Comics Associated
P.O. Box 206
1307 Utica St.
Oriskany, NY 13424

Just read the sad news in ***CBG*** #1306 of Bob Kane's passing.

My condolences go out to the Kane family. Losing a loved one is always hard, something I know well, having lost a loved one myself a little over a year ago. The comic-book industry has also lost one of its forefathers, one of the talented gentlemen whose creations helped lay the cornerstones of the industry today.

I am also a big-time Batman fan and have always been one for as long as I can remember. I grew up in the early 1970s watching reruns of the *Batman* TV show, which was an amusing, clever, and downright fun show for its time.

I even enjoyed the Batgirl episodes. I've always thought of the TV show as a visual representation of the early '60s version of the comic books. What's so darned horrible about having a little fun with a super-hero tale? Aren't comics supposed to be entertaining?

I also became permanently hooked on the Justice League, thanks to many Saturday-morning cartoons of the *Super Friends*. I also enjoyed the "Batman-esque" *Courageous Cat and Minute Mouse* cartoons. It was a good time to be a kid.

Of course, I enjoyed the comics and still do to this day, even when they tend to veer off from the notion of Batman being the world's greatest detective. Batman was a terrific character to read when I was a youngster. Thanks to Batman, I discovered you could get secret messages from notepads by shading in the impressions with a pencil. I picked up impromptu science lessons on fingerprinting and how to use a microscope. The Joker had gone from a comical character into a downright scary one. Batman was a little more "real" to me: He didn't have any powers, he was basically a strong, gifted, and intelligent guy. He got to hang out with The JLA, fight crime, perform science and detective work, and be a really rich guy to boot. Forget wanting to be Robin; I wanted the top spot!

While there were a number of Batman-like inspirations around in the 1930s — The Shadow, Zorro, The Avenger, and The Spider, to name but a few — Kane's early Batman brought them all down to Earth and made them easily accessible to young readers who had the dime to spare. While Kane's work is considered "crude" by some today, I especially enjoy the early Batman for being the blueprint for many of the other dark, avenging characters who came after him and that flying fellow from Metropolis.

As a self-styled amateur comic-book historian, I remain hopeful that the long-neglected contributions of the late Bill Finger will at last be officially acknowledged and that one day he will be in the rightful spot he earned in Batman history. Batman has a long, rich history nearly 60 years old, and it's high time that the others behind the cowl got the recognition they deserve.

Thank you Mr. Kane, for your contribution to the great American art form of comic books. May your successors be able to live up to your legacy.

Giulio Cicconi
Via Alberto Pepe, 1
64100 Teramo
Italy

As a longtime comics reader, I was deeply saddened to learn of comic-book artist (and Batman creator) Bob Kane's death.

His innate artistry, along with a fervid, endless imagination, gave birth to comics characters whose high ideals of justice, honesty, and truthful altruistic values have helped to shape the adolescent years (and even beyond) of millions of readers all over the world.

Without him and such other comics giants as Jerry Siegel and Joe Shuster, we couldn't have enjoyed an invaluable art form that has been, is, and will always be a precious source of a healthy and fun entertainment for youngsters and grown-ups alike.

Bob, we all owe you a lot.

Thank you for listening.

P.S. Please, let ***CBG*** readers know what European readers think about such comics giants as Bob Kane. President Bill Clinton and mistress aren't the only Americans whose popularity has crossed the United States borders!

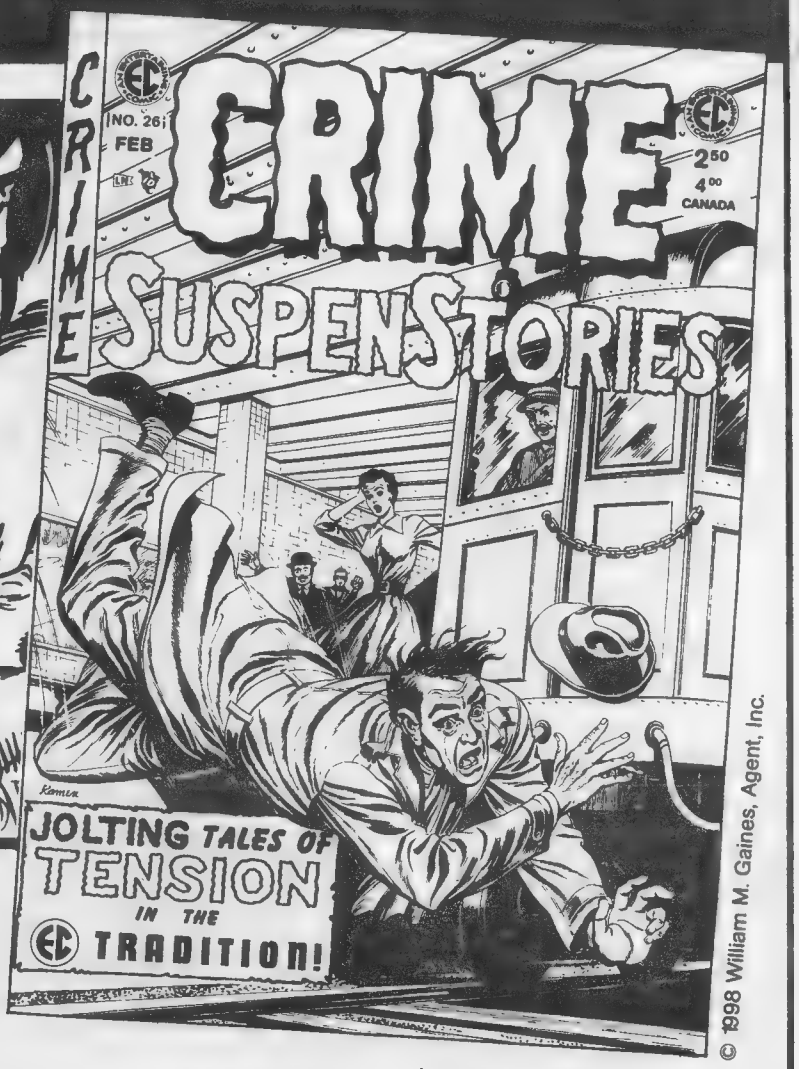
Robert Loy
4808 Bridle Path
North Charleston, SC 29420

I just finished perusing *Sub-Mariner* #43. (Yes, I'm a little behind on my comics reading.) On the back cover of this "All New and All Great" 34-page epic is an opportunity to "make money and get prizes with fast-selling $1.00 Christmas packs." There are several testimonials from some of the young money-making prize-getters in the ad, including one that really caught my eye. It was from a bespectacled lad of 10 or 12, and he said, "I couldn't find a more pleasant way of earning money." This kid is from Michigan and his name is Kevorkian.

I have no idea if this is the same guy who grew up and found assisted suicide to be a pleasanter way to earn money. It looks a little like him, and the state is right, but the first name is Harry, not Jack, and I think he probably was older than 12 in 1971. Can anybody shed any light on this?

[A quick Internet check of Yahoo! shows four Kevorkians in Michigan and 12 in the state of New York today — and the list doesn't include any named Jack. It's not a common family name in this country, I'd guess — but it's not unique.]

JOE 'THE BODY' ORLANDO?



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Faraway LOOKS

a sideways glance at the world of comics
by JOHN JACKSON MILLER
CBG Managing Editor
aided and abetted by the intrepid MEREDITH

"Well, it's on the truck," I wheezed, my 60th issue of *Comics Retailer* off to the printer. "Five years. Who'd have thought funnybooks would be so much work?"

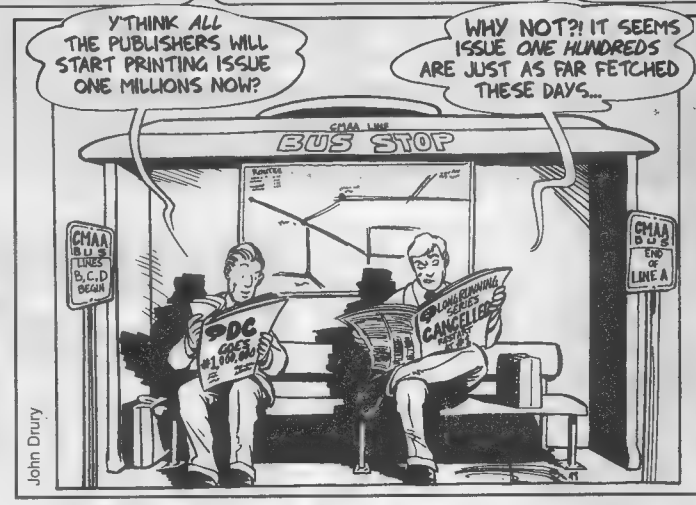
"Feh," Maggie said. "You collect comics for a living. You've got no complaints."

"Yeah, but the fanzine days seemed more fun, somehow." I still hit deadlines on my 1984 weekly, even if fewer than a dozen people saw it.

"So *do* your fanzine," she said. "I am."

Of course.

As time and space permit, I'll endeavor in future issues to provide news, reviews, trivial tidbits, and historical oddities, aided by the intrepid Meredith. In a sense, this space will also serve as a lab for concepts to export to the rest of ***CBG***, so feedback (and news and review copies) are most welcome to the ***CBG*** address. Let's go!



The incredible shrinking legacy

Readers who have debated the recent rash of series restarts may be interested in a milestone that wil be reached this February.

With Marvel restarting numbering on *Incredible Hulk* (and having already restarted *Amazing Spider-Man* and *Daredevil* and ended *Spectacular Spider-Man*), Marvel's series with the highest numbering (not counting Marvel UK or manga titles) will be *Uncanny X-Men* at #367.

You wouldn't believe what's second as a result of all these restarts, though: yep, *Wolverine*, which at #137 is barely 10 years old.

Marvel is now one X-line restart away from *Deadpool* being the senior citizen of the group, folks. Everything old is new again...

comics newsline

Hurricane jumps into the variant biz with February's ***Chassis*** #0. Designed as a jumping-on point for readers, a variant cover by *Witchblade* artist **Randy Green** is planned.

Matt Hawkins, late of **Awesome**, says he's pleased with the reception of his ***Lady Pendragon*** #1 from **Image**. A jumping-on issue #0 is out in April.

Oni Press February's ***Oni Double Feature*** #11 spotlights **Chynna Clugston-Major**'s teen-humor strip "Blue Monday." It's her longest story yet, previous bits appearing in ***Dark Horse Presents*** and ***Action Girl***.

By the numbers

1,822 The number of new "Top 300 title" comic books *pre-ordered* by the average comics shop in December.

Source: *Comics Retailer*, Diamond Comic Distributors

Great Struthers' Ghost! In the latest ~~American Entertainment~~ AnotherUniverse.com catalog (#12), consumers found a flier for International Correspondence Schools.

(One imagines the pitch: "Could a Career Diploma help you afford the latest exclusive variant-edition comic books? You can choose from Florist, Programming in BASIC, Locksmith, TV/VCR Repair...")

Hostess® History Moment

Frog attacks city: Police sift clues

Luckily, The Hulk happened by in 1976 to defeat "The Green Frog," actually The Mad Magician in disguise. Scenes involving New York's Twinkie Supply were reportedly cut from 1998's *Godzilla*.

Captain America © and ™ 1998 Marvel Enterprises. Hostess and Twinkies ™ 1976 ITT Continental Baking Co. Caricature by Brian Douglas Ahern.

At a comics shop near you...

Staros, Top Shelf join forces to offer some alternatives

Brett Warnock and Chris Staros have been active in the "alternative scene" (whatever that is this week) since just after The Crash — Warnock, publishing his *Top Shelf* anthology, and Staros, repping for creators and publishing his annual *Staros Report*. Now, they've gotten together to publish the work of artists *avant garde* — or simply odd — as Top Shelf Productions. Their current catalog (available from Box 1282, Marietta, GA 20061, or topshelf@europa.com) contains dozens of available comics, and there's a whole slate of projects for 1999.

Staros and Warnock get points for having a "sincere pumpkin patch" here, as they really do seem to champion the small presser. And if they don't quite escape the fallacy of the open door associated with most such efforts (bringing along a few projects perhaps better left in obscurity), they do have the marketing sensibilities that'll get their line into the urban and college comics stores.

Some of the notables:

Top Shelf #7 — Top Shelf
$6.95, b/w & 2-color, 96 pages, 1998

Subtitled *Top Shelf on Parade*, this issue of Top Shelf's alternative comix anthology brings 18 more shorts from familiar and new names. While the issues are uneven almost by definition, Editor Warnock usually manages to select a few creators definitely worthy of further attention. This issue, it's Carrie Golus, who self-publishes *Alternator* and, as a dialogist, is an absolute find. Here, in "Drowned Cat," Golus recalls two nearly universal cultural experiences — that nightmare first roommate at college and the freshman's telephone lifeline back home.

Con: Not all creators ready for prime time.
Pro: Some of the best stuff is on at 3 a.m.
OVERALL: B+

Other thought-provoking stories this issue include Rich Tommaso's "Break All Contact, Lose All Fear," which wonders at the isolation that often seems to accompany immersion in the counterculture: "I'm too *young* to be so fed up with people already."

Even the off-color historical weirdness of "Castrated by Comix" is interesting. A better issue than most and a good introduction to some of the creators Top Shelf publishes.

Crust — Top Shelf
$3, b/w, 44 page oblong digest, 1998

This collection of *Crust* strips from Portland's *Willamette Week* showcases the grunge-baiting wit of cartoonist Rick Pinchera, which bounces between frenetic social commentary and gags almost dry enough for *The Fusco Brothers*.

Pro: Good-natured, some funny strips.
Con: Strip collectors won't cotton to this slim collection.
OVERALL: B

While uneven, Pinchera's strip is more winning than some of its more mean-spirited alternative cousins. The art's reminiscent of *Eyebeam*, and some of the gags — like the U.S. losing Bigfoot to Canada because of NAFTA — inhabit the same goofy territory. The format isn't likely to please fans of strip collections (there's only 44 here), but they may not get to see this material any other way.

Tales of the Great Unspoken — Top Shelf
$3.50, color, oblong digest, Jan 99

Aaron Augenblick's Xeric-winning compilation will invariably draw many comparisons with Chris Ware's *Acme Novelty Library* with its cartoony cocktail of surrealism and despair. So, instead, here are the contrasts, based on the preview: Augenblick's *Tales* are somewhat more linear and less opaque than we've come to expect from *Acme*, and, while it's tough to call those pluses when Ware has built a successful franchise on his inscrutability, this title should be of interest to his fans.

Pro: Contains a very funny robot.
Con: *Acme* refuseniks won't get this, either.
OVERALL: B-

Hey, Mister Afterschool Special — Top Shelf
$4.95, b/w, 96 page digest, 1998

"The funniest comic book in America" writes *Details* magazine of this collection of Pete Sickman-Garner's 'toons, which are enough of an acquired taste that some readers may wonder whether the *Details* writer is getting enough comics — or fresh air.

Pro: It's a bargain.
Con: May be hazardous to a happy outlook.
OVERALL: C+

Clearly not for kids, *Mister* puts its sullen nihilists through most of the stock disaffected paces. When it hits, it kills — the opening tale of an addled cab driver who adopts the barter system is a goofy romp. (His response to the threadbare philosopher who can only offer a quote from Auden for his fare: "Talk is cheap, stitch-boy!") But the obligatory gross-out humor separating such gems will be too much for most readers' tastes.

And elsewhere...

Strangehaven #10 — Abiogenesis
$2.95, color, 32 pages, Nov 98

This isn't a very big jump here, since Top Shelf has served as the North American agent for Gary Spencer Millidge's surreal-life adventures for some time. If you heeded Tony Isabella's recommendation from ***CBG*** #1205, you know *Strangehaven* is home to a coterie of slightly off-center characters, realistically rendered by Millidge, who employs a variety of photographic materials to embellish the stories.

Con: You'll need the trade paperback to really get into it.
Pro: You'll want the trade paperback.
OVERALL: A

The fantasy elements are interesting, but the relationships Millidge has developed are really the engine that drives this work. If you got more out of *Sandman* than the occasional references to the DC Universe, *Strangehaven* will probably have appeal for you.

League of Extraordinary Gentlemen #1 — DC
$2.95, color, 32 pages, ships Jan. 27

Heavily anticipated and with good reason, Alan Moore finally returns to the DC fold (via WildStorm's America's Best Comics imprint) with a comics version of a fandom parlor game, combining fictional Victorian-era characters in the same story. If you enjoyed figuring out the fictional lineage of Clive Reston in Marvel's *Master of Kung Fu*, this is right up your alley.

Pro: Smart idea; more Moore is always good.
Con: May leave young readers at the dock.
OVERALL: A-

Only a few pages were available for preview, but the art and scripting both appear to strike the right tone. It definitely skews older — it's hard to imagine Allan Quartermain and Captain Nemo resonating with the caps-on-backwards set. And the somewhat-graphic attempted rape on page 7 is just plain pushing it. Perhaps we've been in a time for a while now when "America's Best Comics" can't be made available to kids, but seeing it confirmed is a bit unnerving.

Supermodels in the Rainforest #1 — Sirius
$2.95, b/w, 36 pages, 1998

If you didn't trust Sirius' motives, you'd still want to praise it for an ingeniously sneaky way of reviving the Maximum Press idea of comics featuring photos of scantily-clad women: Hook up with an existing charitable effort that photographs models in tropical settings to benefit reforestation, and you're golden.

Pro: For a good cause.
Con: May not be on recycled paper.
OVERALL: C

OK, maybe silver. Publisher Robb Horan's determination to add value to the project by including a full comics story is laudable, but the inherent concept is ludicrous. Not that supermodels are adventuring in the rainforest — but that the heroes-and-hormones crowd buying it is looking for a story in place of more pix!

A curio for the charitable.

The CBG grading scale: **A** – Get it today! **B** – Probably worth reading, *maybe* worth buying. **C** – *Maybe* worth reading, probably *not* worth buying. **D** – Skip this issue. **F** – Avoid at all costs!

trivia line

FAMOUS LAST WORDS #1

by T. Campbell

Identify the comics stories with these closing lines ➤

1 "I'm tired of talking, Richieu, and it's enough stories for now..."

2 "But whut was that whut FDR said once? 'There ain't nuthin' ta fear...'"

3 "These days, you just can't tell who's going to die... and who's going to live."

4 "Peace be with you all. Amen." (From the comic book. Bonus points if you can name the trade paperback's closing line.)

5 "What a maroon. Heh heh heh! What an ultra maroon!"

6 "This will be a good life... good enough."

7 "I leave it entirely in your hands."

Answers will appear in the next column.

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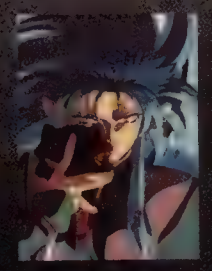

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COMICS IN YOUR FUTURE

Publisher's Picks & Retailer Reviews

For February releases

A number of publishers were recently asked to choose, from the material they have scheduled to ship in February, which titles they felt would be most worthy of the attention of readers and collectors. Participating retailers were then asked to predict how popular each title will be and to grade each preview from A+ to F, according to how successful they found it as a work of art or entertainment.

Hourman #1

DC, 32 pages, color, $2.50

After appearances in *JLA* and *DC One Million*, Hourman decides to stay in the 20th century rather than return to his home in the 853rd. During his daily "Hour of Power," the latest incarnation of the hero has the powers of flight, super-strength, and time manipulation. In his first outing, he faces Amazo, his android "ancestor." The series is written by Tom Peyer with art by Rags Morales and David Meikis and covers by Scott McDaniel and John Dell.

Mateer: This is a pleasant surprise: Peyer, who's used to handling large groups with his *Legion of Super-Heroes* work, nails the main characters and the JLA supporting cast here nicely, and Morales turns in his usual detailed, attractive pencilling. You've got your reintroduction of Snapper Carr, your powering down of Hourman from omnipotent to manageable, your well-thought-out and entertaining manipulation of time (a plot element that's harder to do than it seems), your Candide-innocent-fish-out-of-water hero, your perfect, chilling last panel. Hey, this didn't have to be a comic book worth your time — but it is. **A.**

Bennett: New super-heroes are notoriously hard to launch in a saturated market, and, even with the strong *JLA* connection, *Hourman* (with its complicated character background and mind-numbing time jumps), may be a hard sell. Not that there's anything wrong with what Morales and Peyer have done with him. On the plus side, they've given a home to Snapper Carr. **B.**

Bahls: This was a real treat to read. Hourman is like a babe let loose on mankind. He doesn't realize that knowing what is coming in the future does not endear him to others. Also what he does on the spur of the moment in what he thinks is a smart move will turn out to be the wrong thing to do. Hourman may be able to alter time, but that is not necessarily a good thing. The final panel is just great. Anticipation for following issues should run high. **A.**

Keeney: Confusing, Grant Morrison-style time travel has never been so much fun. Amazing art, complex stories, and fun characters make this omniscient, super-powerful, cosmic being interesting and funny. Teaming him up with Snapper, a character almost as goofy as Barney Fife, brings a lot of life to what could have been a drab and dull concept-heavy series. **A-.**

Biggers: I wasn't sure I was going to like this series — I thought that Hourman was a vague, undefined character in *DC One Million* — but this has such a *Stranger in a Strange Land* charm that I couldn't help but fall for it. While the first issue's story seems a bit rushed in places — the last half of the Snapper misadventure could have been an issue in and of itself — it still works well, and it offers plenty of promise for future issues. **A.**

Gray: This one's a lot of fun for *any* fan of The JLA (and there seem to be a lot of them, nowadays). Peyer and Morales present a finely tuned, if confusing, tale of past, present, and future all jumbled into one.

This will be a *big* hit! **A.**

Retailers' grade: A-

Betty & Veronica Spectacular #35

Archie, 32 pages, color, $1.79

The Archie gang looks at the resurgence of swing in a story by Dan Parent, who also provides the art and did the computer-generated cover.

Bahls: This issue takes us on a ride with Archie and the gang through a reintroduction of swing, the Lindy, and the Charleston.

It is enjoyable looking at the melding of the generations, as one remembers the era while another is introduced to that time, both through the music and the clothing style. A fun time. **B+.**

Mateer: Archie comics have always been time capsules: A look at issues from the company's more-than-50-year history lets a reader track the fads and fashions of each era, from rumble seats to pet rocks to The Spice Girls.

Now, with Archie taking on the swing craze, everything old is new again — the zoot suits and Lindy hops wouldn't have been out of place in Archie's early issues in the '40s.

The art offers a cartoony-but-accurate look at the retro hairstyles and clothing, and the plot offers enough twists and turns to keep its pre-teen target audience satisfied.

(That's why the company's been around for more than 50 years, after all.) **B.**

Bennett: It's not just hype; swing music has taken hold of today's teens, and (no big surprise) Archie is there.

In a story that's a lovely blend of history lesson and usual romp, there are loads of pleasant surprises — not to mention you're unlikely to forget the sight of Mr. Weatherbee cutting a rug. **B.**

Gray: What can a reviewer say about another Archie comic book?

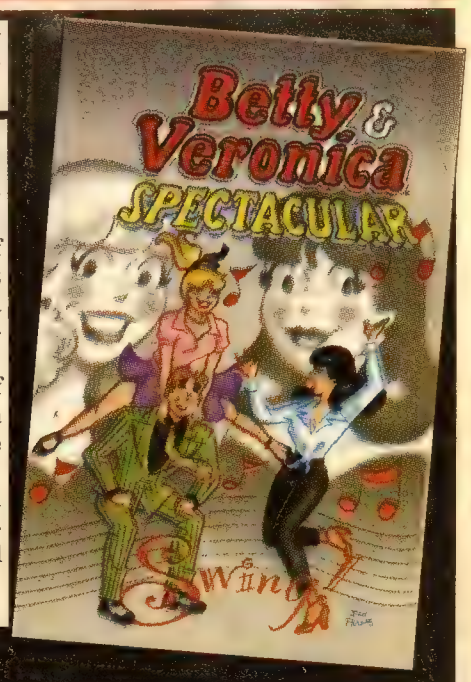
Filled with action, relevance, character, humor, insight, and excellence! If you like this sort of thing, that is. **C.**

Biggers: Another steel-solid Archie story — and this one takes Archie virtually full circle.

The comic book began at the end of the swing era, so it's only appropriate it should touch on the swing revival in a story that gives Mr. Weatherbee a surprisingly different role. **B+.**

Keeney: This is another example of upbeat, positive, timeless stories with a modern theme expected from Archie Comics.

For a break from the clenched teeth and furrowed brows of super-hero comics, try the laughs and charm of a good old Archie comic book. **A.**



Retailers' grade: B

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Cliff Biggers
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Toxic Paradise #1

Slave Labor, 56 pages, b/w, $7.95

The theme of the first issue of this anthology is "Love & Romance" with stories by Andi Watson, Leslee Parker, Stephanie Gladden, Ariel Schrag, Jeff Levine, and others.

"An anthology with stories that both hit and miss."
— Mike Keeney

Gray: Never really did much like romance comics, maybe because I'm a man (OK, OK, a big kid — OK, maybe not so big). The one redeeming factor in this is that the "hero" is John Miller, namesake of Krause's very own *Comics Retailer* editor. I wonder if this is biographical or just a reasonable facsimile. Anyhow, next issue will feature a different theme. We wait with bated breath. Grade: **C**.

Bennett: When Slave Labor releases a new anthology, you know you're in for at least one really good story.

The jewel of this issue is the hilarious (and unfortunately all too true-to-life) "True Wedding Funnies," which could be used as a template for those looking for the elusive "post-modern" romance comic book. Grade: **B**.

Bahls: These are different from usual romance stories: written by different writers with various views. "My Fiancé, My Editor" should appeal to any woman who has gone through wedding preparations or is planning to in the future. It will bring memories, fond or otherwise, of such times. The other contributions are more surreal and off-the-wall. Grade: **C+**.

Biggers: A wonderfully stark look at love and romance, courtesy of the Slave Labor gang. I enjoyed the Gladden story a great deal. Of course, since it takes place in and around my Marietta home base, I had a geographic affinity for the story already, but its simple, autobiographical style really hooked me. The Jim Hill story, by contrast, is a stark vignette that points out the downside of love and infatuation. If you liked Vertigo's *Heart Throbs*, you'll like this comic book. Grade: **A**.

Mateer: When you pay $8 for a 56-page comics anthology, you'd like at least two great stories. This offers at least one — Gladden's nine-page, cartoony-style offering about how she became Stephanie Miller. It's a funny, slice-of-life story of two real people falling in love and getting married and it's just about perfect. Only three of this anthology's stories were in the preview, though, and the other two are just OK — Watson's woodcut-style eight-pager looks good but covers well-traveled ground, while the Hill offering starts out fine and has a good last line but a disastrous last two pages. I'd say we're at about $6 out of that $8; if the other three stories are any good at all, this'll be worth it. Grade: **B-**.

Keeney: *Toxic Paradise* is an anthology with stories that both hit and miss. Fortunately, the first two are grand slams. Gladden is an incredible talent, and her autobiographical story is tender, funny, and real — Grade A. Watson delivers a sad, poignant story, "The Loser," with some of the coolest, most stylish art in comics today — again Grade A. Unfortunately, the third story strikes out. Strike one: way too much stupid and pretentious hip dialogue; strike two: constant, unnecessary, and not overly attractive nudity; and strike three: the hero we should relate to is nothing more than a selfish twit. This story would score a D. My overall grade is **A+A+D = B**.

Shadowgear #1

Antarctic, 32 pages, b/w, $2.99

The daughter of a slain scientist uses her father's last experiment to find his murderers. The singularly named Locke is the series' writer and artist.

Keeney: *Shadowgear* is fast-paced manga action with a carefully laid-out puzzle of a plot and beautiful *Ghost in the Shell*-like art. It is clear, complex, and drops just enough clues to leave you wanting more. Fans of *Guyver, Dragonball Z*, and *Neon Genesis Evangelion* will love this American manga for mature audiences. Grade: **A-**.

Bahls: A well-written walk through life with a girl who no longer controls her own mind after experiments by her father. Add to that that she is being hunted by an unknown assailant (a non-human one, at that). A story that will leave you wanting more. What, exactly, has taken place? Where can our heroine turn? Well worth picking up. The illustrations are great, too. Grade: **B+**.

Bennett: Seemingly inspired by *Appleseed* and *Ghost in the Machine*, the creators unfortunately don't have the chops to match their influences. All the stock characters and situations are there, from absolutely unnecessary female nudity to robots and cyborgs wearing tattered cloaks. (Dystopian futures really need a chain of good Big Men's shops.) A good example of "mock manga" and why it's so difficult to pull off. Grade: **C**.

Biggers: A satisfying, albeit harsh, manga-anime-style adventure with a brutal edge, *Shadowgear* should find a ready audience among fans of Japanese-influenced comics. Grade: **B**.

Gray: A nicely illustrated excursion into excessive violence. Set in the mid-22nd century, this manga-esque tale of Adrian Nitta, a "vatgrown hybrid" teen-ager, is short on plot and dialogue but worth the trip for the Judge Dredd-ian flavorful pics. Great special-effects lettering but could use a new approach to the standard lettering. The cover of the copy I received is nondescript and could easily be bypassed on the newsstand. Also needs a new logo. Antarctic needs to spend a little more time on its packaging, if it wants to attract the uninitiated. Grade: **B**.

Mateer: This is an amalgam of a lot of different elements: a manga art style, a girl-with-an-artificial-intelligence-chip-implant plot out of *Shadowrun*, a future dystopia, and lots of hardware and shooting and killing and stuff. This first issue is mostly setup, but it's solidly done. It doesn't offer any startling changes or break new ground, but science-fiction and manga fans should find it enjoyable. Grade: **B-**.

Retailers' grade: B

Blab! #10

Fantagraphics, 112 pages, b/w and color, $16.95

Illustrator Gary Panter makes his first appearance in the latest issues of Fantagraphics' anthology and is joined by Chris Ware, Peter Kuper, Drew Friedman, Gary Baseman, Richard Sala, Al Columbia (with his first color story), Cherise Mericle, David Goldin, Doug Allen, and others. Christian Northeast provides the covers.

Bennett: In many ways even superior to its predecessor, *Raw, Blab!* is the acme of North American comics, always a stunning achievement in both design and execution, something every comics shop should have and every comics fan should read. Not surprisingly, this issue is no different. Grade: **A.**

Biggers: If you enjoy alternative comics, you're going to find something in the pages of *Blab* #10 that'll appeal to you; that's guaranteed. The only thing that stops me from giving this issue a solid A is that I also found several things that didn't click for me. While each reader may disagree regarding which items click and which don't, I think that almost every reader is going to find some clunkers in the bunch. There's just too much diversity, if it's possible. This is one case where a little bit less might have been a little bit better. Grade: **B+**.

Keeney: *Blab!* is frustrating. The great format, excellent price, and collection of some of the world's most important, challenging, and talented comics creators is offset by the large number of self-indulgent, self-righteous, vague, confusing, and downright icky stories also included in this anthology. Although much of this issue is groundbreaking, personal, and pushes the limits of sequential art, it is not always entertaining. Grade: **B**.

Bahls: There is something here to appeal to just about everyone. It includes biographies of two controversial people who had an impact on the lives of many: Jack Johnson and Jackie Wilson. The style of art is as varied as the stories. This anthology is sure to open your eyes to interesting and excellent work by today's best non-mainstream artists. Grade: **B**.

Retailers' grade: B+

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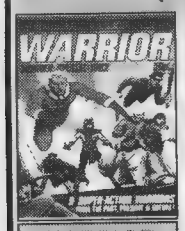

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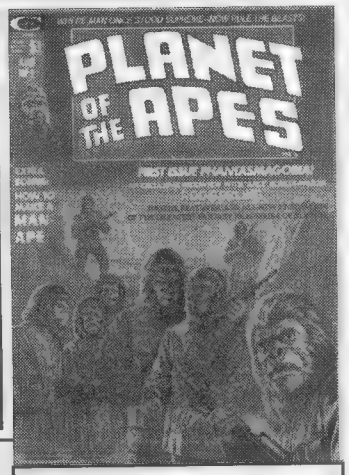

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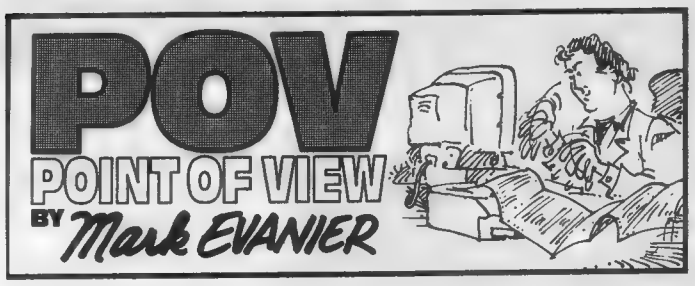

Kane's regrets re: Finger

To review: When I first met Bob Kane in '68, he told me that, as a boy just getting into comics, his role model was Bud Fisher.

Which was certainly easy to understand. Most folks dream of becoming rich and famous (not necessarily in that order of importance), and Mr. Fisher had become very, very rich and very, very famous from his newspaper strip *Mutt & Jeff*. What's more, he didn't even have to sit at the drawing board and put in the long hours required to produce a daily comic. A ghost artist did all that and the only thing Fisher drew was a salary.

Bob Kane came about as close to that model as was possible. In the mid-'40s, he struck a deal with the DC people that paid him a modest piece of certain Batman grosses. He also contracted to deliver Batman art, for which he was paid a very high rate — high enough that he could hire a ghost to do the work and still have a tidy sum left for himself.

"Kane called Finger, 'the forgotten hero of Batman,' and said he wished he was able to go back in time and add Finger's name where it belonged."
— Mark Evanier

It wasn't exactly the same income that Bud Fisher was banking. Still, for the rest of his life, Bob Kane probably lived better than anyone else who got into comics when he did. He certainly had more leisure time.

That same day, Kane also told me about another role model he'd had — one that he had devised, with the help of Bill Finger. That role model was Bruce Wayne.

When he said that, he was surprised that I was surprised. He thought it was obvious that, when he'd drawn Bruce Wayne, he was drawing an idealized version of himself. The names, he said, should have been a dead giveaway to all: Bruce Wayne, Bob Kane. How much closer could they have been?

They were both made-up names. Kane was born Robert Kahn, and he got the "Kane" from a dashing actor of the time named Kane Richmond.

Bruce Wayne was who Robert Kahn wanted to be: the handsome playboy socialite who was so wealthy, he didn't have to work. When Kane told me this, I wondered why he hadn't had Bruce Wayne pay someone else to put on the bat-suit and fight crime.

That's pretty much how Bob did the comics from the mid-'40s onward. He hired Sheldon Moldoff to ghost his pages — an excellent choice, since Moldoff was a solid professional, whose style was not a major departure from actual Bob Kane art. Thereafter, Batman readers saw little or no actual Kane art.

Moldoff's participation was the worst-kept secret in all of comics. Everybody knew he was doing the work — and everybody knew that everybody else knew. The folks at DC certainly knew Shelly; he was also working for them on his own and had been since before *Action Comics* #1. He'd been the main artist for years on many of their strips — most notably, Hawkman — and was probably their best cover-inker of the '50s.

But his ghosting for Kane was apparently *verboten* as a discussion topic. Another DC artist of the time once told me that he was up at the office one day and Jack Schiff, who then edited the Batman titles, mentioned to him that Moldoff was coming by later. The artist said, "Oh, maybe I'll hang around and meet him. I want to tell him how much I like the work he's doing on Batman."

According to the artist, Schiff blanched. "Don't," he urged. "We're not supposed to know Shelly's drawing Batman."

How much did Kane have to do with the art in these stories? Probably nothing, beyond delivering each job to the office and picking up the next script. He told me that Moldoff was his "assistant" and that he'd go over the pages and make corrections and adjustments. If he did this at all, it was early on. Certainly, for most of the period, the work was pure Moldoff. (In the '60s, on the last stories done under this deal, a few other artists appear to have supplemented Shelly's output.)

Kane's contract then called for a certain quantity of Batman pages per month but DC needed more than that. Their editors (not Kane) hired Dick Sprang, Joe Giella, Jim Mooney, Lew Sayre Schwartz, Charlie Paris, Curt Swan, and many more to draw Batman stories. They were all signed "Bob Kane," even after other DC comic books had begun to sport genuine credits.

The writers weren't credited, either — not on those stories, not on the ones Kane was supposedly drawing. Of course, up until the mid-'60s, almost no writers anywhere in comics were credited. The Batman ranks included Edmond Hamilton, Alvin Schwartz, Dave Wood, France Herron, Don Cameron, Joseph Greene, Gardner Fox and — first and foremost — Bill Finger.

Bill Finger, as we've mentioned here these past few weeks, wrote the first Batman story in 1939, aided Kane in turning his raw idea into a viable comic-book feature, and created or co-created many of the key supporting players. He went on to write hundreds of scripts for DC, covering as wide an array of genres as they published: super-hero stories, war comics, romance — even the occasional funny animal job. He contributed some of the most memorable Superman stories and co-created the original Green Lantern.

Mostly, though, he wrote Batman stories. Piles of them.

From all reports, writing did not come effortlessly to Mr. Finger. He struggled hard with his assignments, put in long hours, and frequently missed deadlines. Still, he produced a staggering number of Batman stories for a quarter of a century, including an impressive percentage of the best ones.

In the '60s, after Julie Schwartz took over as Batman editor and modernized the titles, Finger did fewer assignments for them and more for series like *Jimmy Olsen*, *Tomahawk*, and *Challengers of the Unknown*. His final script for The Caped Crusader may have been in *Batman* #177, cover-dated December '65.

Then, one day, he was out.

In 1968, several of the firm's top writers were ousted. If Sheldon Moldoff's ghosting was the worst-kept secret in comics, this was up there with the best. Even their replacements didn't know quite what had happened.

In the 1987 book *Superman at Fifty*, longtime DC writer-editor Denny O'Neil wrote, "Only last year, after I'd been working in comics for two decades, I learned that I was originally hired by DC in 1968 because a few of the regular scripters had asked — not demanded, *asked* — for health insurance. The reply was instant dismissal. (Today, employment and compensation practices are eminently fair; score one for progress.)"

Among those shown the door around this time were Gardner Fox, John Broome, Otto Binder, Arnold Drake — and Bill Finger. All had proven invaluable to the company for years, launching new titles and keeping the old ones coming out, month after month. The main issue was a health plan — in hindsight, a reasonable request which the company would eventually establish for its freelancers.

What reportedly concerned Finger more was another issue: payment for reprints. DC was then slashing costs and/or maximizing profits via their *80 Page Giants*, all chock-full of recycled material. They were also using old stories throughout the regular comics.

No remuneration was paid to the writers and artists whose work was reissued, and management flatly refused to even discuss reprint fees, declaring them impractical and impossible. (Years later, of course, such payments would be standard. DC's current executives — vastly more benevolent and wise than their '60s counterparts — have done an awful lot of things for writers and artists that were once asked for and refused.)

Finger noticed an amazing amount of his old work being reused. The folks who selected the reprints would scour back numbers for the best stories. Without knowing who had written what — no credits, remember — they were picking a disproportionate share of tales written by Bill Finger. And because of all those reprints filling the comics, he wasn't getting enough work.

Jack Kirby, who protested the same policies, once said, "Comics are the only field where you can become a scab to yourself." Finger felt that he was being penalized because he had written material that was good enough to warrant reprinting. Soon after he spoke up about this, his small amount of work dropped to no amount of work.

What was Kane doing all this time? He was out hustling other ideas, mostly to TV and movies. His status as the creator of Batman opened many doors. People in Hollywood love to brush up against any-

(Continues on Page 28)

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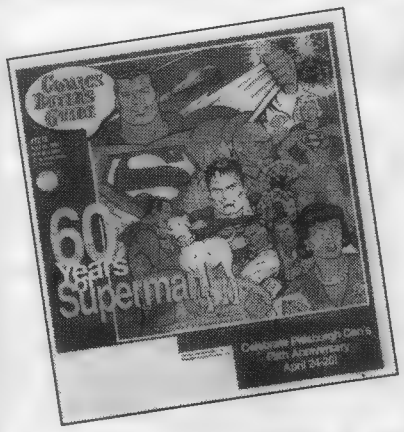

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Point of View

From Page 26

one who's had a hit. It certainly didn't hurt any producer who was shopping around an idea to be able to say, "You know who's involved in this? The guy who created Batman!"

Bob was involved in the development of a great many ideas, but, to my knowledge, only four ever made it to the screen. There were two cartoon series — *Courageous Cat* (basically Batman as a cat) in 1961 and *Cool McCool* (a Clouseau-like spy) in 1969. Also in '67, he participated in the story development of *The Silent Gun,* a TV-movie starring Lloyd Bridges as a non-violent Western hero. It aired two years later: one of those pilots for a series that never became a series. Soon after that, he worked in some non-writing capacity to inaugurate *Longstreet,* a one-season series that starred James Franciscus as a blind insurance investigator.

I think it is not insignificant to note the timing of these projects. Three were launched after the *Batman* TV show (1966) became a smash hit — and the one that wasn't was a variation/parody of Batman.

In 1968 when I met him, Kane had recently renegotiated his contract with DC, presumably in light of the success of the TV program. Again, the terms were and are confidential but it is known that …

a. He no longer had to deliver any comic-book pages to DC. (Bye, Sheldon!)

b. Batman stories were no longer signed with his name, and —

c. Kane got a very nice settlement, paid over a period of time.

Just how much "c" amounted to, I don't know for sure — but even the lowest rumor I've heard represents a nice piece of change when contrasted to what other creators from his generation made from their creations. It sure beats what Bill Finger got. Bill Finger got fired.

Even as the *Batman* TV show was making millions for DC — and even as Bob Kane was endorsing a large check — Bill Finger was finding himself unemployed at the age of 54.

As mentioned here before, my one meeting with Mr. Finger was a passing encounter in 1973. He was back doing the occasional story for DC but was having trouble getting work and having trouble getting work done. He passed away the following year.

Still, though I didn't know the man, recounting all this saddens me. He was one of my favorite writers. In fact, the very first super-hero comic-book story I ever read was written by Bill Finger: "The Eye of Metropolis," *Action Comics* #250 (Mar 1959). It was the least of his great and important contributions to the world of comics. This was a man who deserved far better than he received.

I am not faulting Bob Kane here. At least, I don't think I am.

Kane solved, for himself, a problem that plagued most of those who created hit comics before around 1980, which was "How do I get my reward?"

That was, verbatim, how Harvey Kurtzman phrased it once to me. With *Mad,* Kurtzman launched something that was very, very profitable — to the extent of making its owner a multi-millionaire. But Kurtzman was not the owner.

In most other creative fields — TV, movies, novels, plays, *etc.* — if a writer creates or helps create something that makes millions of bucks, that writer winds up with a reward in some form. It may be as bonuses, royalties, profit-participation or some other dividend — but there is a correlation between the ongoing value or the work and the take-home pay.

For the first twoscore years of comics (*i.e.*, 40), it didn't work like that. Should have but didn't. Kurtzman had to deal with the fact that he'd struck gold but someone else owned the mine. So did Siegel and Shuster, so did Kirby, so did a lot of folks whose creations made others rich.

Kane was an exception, largely because he got his name on the strip. That gave him a pair of aces, and he knew just when and how to play them.

All that he made off Batman probably amounts to way less than 1% of what the character has grossed. Still, because of it, he never had to sweat the rent or put in 60+-hour work weeks at the drawing board the way Kirby did, the way Siegel did, the way Kurtzman did — the way Bill Finger did.

For several weeks now, I've been filling this column with my thoughts on the passing of Bob Kane. I think that what I wanted to say to you all about him was less important than what I wanted to clarify in my own mind. Some people, when they feel conflicted, talk out loud. I write columns.

I admired Bob Kane in many ways. I know some were bothered by his self-promotion and his tendency to sign his name to work drawn by others, and I guess I view those as unfortunate but, in this instance, forgivable. They were what he had to do — or felt he had to do — to get his "reward." I believe he absolutely deserved a big one.

But in the years after Bill Finger died, Kane often said he regretted not arranging for his collaborator to get a byline on their strip. He called Finger, "the forgotten hero of Batman," and said he wished he was able to go back in time and add Finger's name where it belonged. I wish that, as well — because Finger deserved a reward, as well.

Bob Kane went half the distance to become his own creation. He became, in a fashion, the wealthy playboy who didn't have to work. Had he done what he said he wished he'd done — had he arranged a co-credit for Bill Finger — he could have achieved the other half. He could have become the hero who eliminated injustice.

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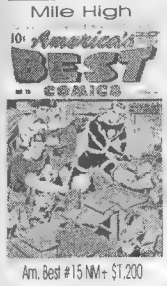
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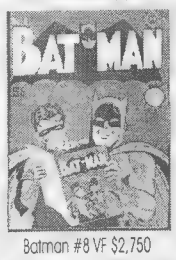
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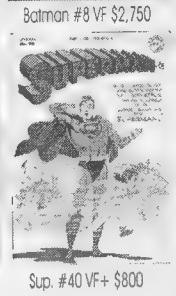
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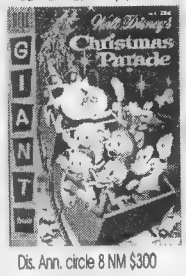
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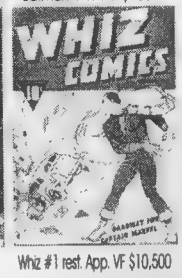
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ANN. 3 VG 18.00
ANN. 4 FN- 20.00
ANN. 4 VG- 14.00
Giant Size 4 FN/VF 27.00

ANIMAL ANTICS
19 VG- 13.00
20 FN+ 28.00

ANNIE OAKLEY
8 (Dell) VG 7.00

AQUAMAN
1 G+ 75.00
2 VG/FN 60.00
3 FN 42.00
9 FN 27.00
10 VG+ 20.00
11 FN/VF 35.00
13 FN+ 27.00
13 G/VG 12.00
15 VG+ 16.00
19 FN/VF 35.00
26 VF/NM 45.00
30 VF- 26.00
31 FN/VF 20.00
38 FN+ 8.00
39 FN 7.00
45 FN 5.00
46 VF- 9.00
50 FN+ 14.00
52 FN 12.00

ARCHIE
20 G- 38.00
58 G+ 9.00
78 G 4.00

ARCHIE GIANT SERIES
142 FN 6.00

ARMY WAR HEROES
5 FN/VF 10.00
5 FN+ 7.00

ASTONISHING TALES
5 VF+ 11.00
25 NM- 14.00

ATOM
1 G/VG 90.00
2 VG- 48.00
2 G/VG 42.00
3 VG+ 43.00
3 VG- 30.00
3 G+ 24.00
4 FN 45.00
4 VG 30.00
5 VG- 24.00
5 VG- 24.00
6 FN+ 35.00
6 G/VG 7.00
7 FN+ 85.00
7 VG+ 50.00
7 VG- 43.00
9 FN 30.00
9 G/VG 15.00
10 FN- 26.00
12 FN 21.00
14 FN- 18.00
16 VG+ 11.00
17 FN- 18.00
18 FN 21.00
20 FN/VF 22.00
25 FN/VF 18.00
37 FN 12.00

AVENGERS
10 VF+ + 145.00
10 FN/VF 70.00
12 VG 20.00
14 VF 75.00
16 VG 23.00
22 NM- 55.00
22 VF- 29.00
27 VF/NM 37.00
32 FN/VF 10.00
32 FN/VF 10.00
33 VF+ 19.00
38 FN/VF 11.00
39 VF+ 19.00
41 VF+ 18.00
42 FN/VF 10.00
45 VF/NM 20.00
49 FN/VF 10.00
49 FN/VF 10.00
54 VF+ 16.00
55 FN/VF 10.00
58 VF+ 29.00
61 VF 14.00
61 VF- 12.00
62 VF 14.00
64 FN/VF 10.00
64 FN/VF 10.00
65 VF 14.00
65 FN/VF 10.00
92 VF/NM 15.00

BATMAN
29 FR 75.00
60 VG (3 panels missing) 65.00
95 G+ 52.00
96 FR+ 21.00
108 G/VG 45.00
109 VG+ 70.00
110 FR- 14.00
117 G- 23.00
121 G/VG 45.00
123 FN- 58.00
126 G 19.00
132 G/VG 22.00
135 G+ 20.00
136 VG 36.00
137 VG 31.00
138 VG- 25.00
140 G+ 19.00
141 VG+ 34.00
142 G/VG 22.00
143 VG- 26.00
144 VG 30.00
146 FN 34.00
147 VG 23.00
148 VG+ 34.00
149 FN- 29.00
149 VG- 19.00
150 VG 23.00
150 G+ 14.00
151 G- 8.00
152 FN+ 31.00
153 VG- 15.00
154 VG 18.00
155 FN- 85.00
155 G+ 40.00
156 G+ 12.00
157 VG 18.00
157 G/VG 13.00
159 VG- 18.00
160 VG+ 20.00
161 VG 18.00
160 G+ 12.00
161 G+ 12.00
162 VG- 15.00
163 G/VG 16.00
164 FN 27.00
164 VG 18.00
165 VG 18.00
165 G/VG 13.00
165 G+ 11.00
165 G+ 12.00
166 VG/FN 21.00
166 VG- 15.00
166 G/VG 13.00
167 VF- 50.00
167 VG 18.00
168 VG+ 20.00
168 G/VG 13.00
169 VG/FN 32.00
169 VG 27.00
170 VG 18.00
170 G+ 11.00
171 VG/FN 95.00
171 VG+ 85.00
171 FR 12.00
172 VG+ 12.00
172 VG- 9.00
172 G 5.00
173 VG 11.00
174 VG/FN 13.00
174 VG/FN 13.00
175 VG/FN 13.00
175 G+ 7.00
176 (80 Page) FN 21.00
177 VG 11.00
177 VG- 9.00
178 G- 5.00
179 VG- 20.00
179 VG- 20.00
180 FN+ 18.00
180 VG 11.00
180 VG- 9.00
181 FN- 40.00
181 G+ 19.00
183 VG 18.00
183 VG- 12.00
184 FN+ 17.00
184 VG 11.00
184 G/VG 8.00
184 G/VG 8.00
184 G+ 7.00
186 VG 7.00
186 G/VG 6.00
188 VG 6.00
188 VG- 5.00
189 VG+ 16.00
189 VG- 12.00
189 G/G+ 8.00
190 VG 7.00
190 VG- 6.00
191 FN- 7.00
191 VG+ 6.00
192 VG+ 6.00
192 VG- 5.00
194 VG 5.00
194 G/VG 4.00
195 VG/FN 6.00
195 VG 5.00
196 VG+ 6.00
196 G/VG 4.00
197 FN- 15.00
197 VG 9.00
198 (80 Page) VG+ 16.00
199 VG 5.00
200 FN/VF 50.00
200 FR/G 6.00
200 FR/G 6.00
201 VF- 17.00
201 FN+ 11.00
202 FN 7.00
203 (80 Page) VG- 7.00
204 FN 7.00
204 FN- 6.00
205 FN/VF 10.00
206 FN+ 8.00
207 FN/VF 10.00
208 (80 Page) FN+ 16.00
210 FN 7.00
212 G/VG 3.00
213 (Giant) VG+ 14.00
214 FN/VF 9.00
214 VG- 4.00
215 VG 4.00
215 VG- 3.00
217 FN 6.00
218 (Giant) FN+ 12.00
220 G/VG 3.00
221 FN 5.00
223 (Giant) FN 9.00
224 VG 4.00
225 FN+ 6.00
226 FN+ 6.00
226 VG/FN 4.00
230 FN/VF 8.00
232 VF 50.00
234 VG 20.00
234 VF- 17.00
235 VF 11.00
237 VG 8.00
239 FN+ 7.00
240 FN 6.00
241 FN+ 7.00
243 FN 9.00
243 [illegible]+ 7.00
243 VG+ 7.00
244 VG+ 7.00
244 VG+ 7.00
245 FN 9.00
245 FN- 8.00
245 VG 6.00
248 VF+ 13.00
247 VF/NM 15.00
247 VF- 10.00
248 VF- 10.00
249 FN+ 7.00
250 VF+ 13.00
250 VG 4.00
251 VF 27.00
251 VG 9.00
252 VF/NM 16.00
252 VG 4.00
253 VF+ 13.00
253 FN 6.00
253 G/VG 3.00
254 NM- 24.00
254 (100 Page) VF/NM 22.00
255 (100 Page) FN 12.00
255 (100 Page) G- 4.00
256 (100 Page) FN+ 11.00
257 (100 Page) FN+ 11.00
258 (100 Page) VF- 17.00
258 (100 Page) VG 7.00
259 (100 Page) FN- 8.00
260 (100 Page) VG+ 12.00
261 (100 Page) VG- 8.00
262 (Giant) VF- 10.00
262 (Giant) VG+ 5.00
300 VF+ 12.00
301, 303, 304, 309, 310 (set) AVG. VF+ 22.00
302, 305-308, 317, 318, 320, 322, 328, 343, 368, 387 (set) AVG. VG+ 13.00
311-316, 319, 321 (set) AVG VF/NM 32.00
323-327, 329, 330 (set) AVG. VF/NM 28.00
331-342 (set) AVG. NM- 39.00
344-355 (set) AVG. NM 36.00
ANN 4 VF- 80.00
ANN 5 VG- 21.00
ANN 5 G/VG 18.00
ANN 7 FN/VF 43.00

BATTLE ACTION
2 (Atlas) G+ 8.00

BEN CASEY FILM STORY
1 FN/VF 20.00

BEST OF DONALD DUCK & UNCLE SCROOGE
2 FN+ 18.00

BEST OF THE WEST
10 FR/G 6.00

BEVERLY HILLBILLIES
3 VG 6.00
10 VF- 19.00

BEWARE THE CREEPER
2 VF 25.00
5 VF 25.00
6 VF- 21.00

BEWITCHED
9 VG-/VG 7.00

BLACK CAT (HARVEY)
19 VG/FN 45.00

BLACKHAWK
116 G+ 12.00

BLUE BEETLE
54 VG- 4.00
1 (1967) VF/NM 75.00
2 VF/NM 27.00
2 VF- 16.00

BOBBY SHERMAN
2 NM- 19.00

BONANZA
24 VF/NM 45.00
25 VF 28.00

BORIS KARLOFF THRILLER
2 VF+ 25.00

BOY COMICS
17 FR+ (missing centerfold) 15.00
119 VG 10.00

BOZO (DELL)
5 FN+ 27.00
6 VF- 38.00
6 FN 13.00

BRAIN BOY
4 VF- 28.00
6 FN 13.00

BRAVE & BOLD
21 G/VG 49.00
22 VG 66.00
23 FR+ 24.00
27 G- 26.00
28 G/VG 520.00
29 G 170.00
29 FR+ 99.00
30 FR 80.00
32 G+ 27.00
33 VG- 34.00
33 FR 11.00
34 G-/G 135.00
35 FR+ 28.00
36 FN/VF 150.00
37 VG 42.00
37 G+ 32.00
38 VG 38.00
38 VG 38.00
38 G- 18.00
39 G+ 28.00
40 FN+ 55.00
40 VG- 25.00
41 VG 30.00
42 VG/FN 55.00
42 G/VG 40.00
43 FN 85.00
43 G+ 42.00
44 FN 65.00
50 VF- 100.00
50 G/VG 24.00
51 VG 45.00
52 VG/FN 33.00
52 G/VG 20.00
54 VG/FN 33.00
54 VG+ 55.00
56 FN/VF 20.00
57 FN+ 45.00
57 VG+ 28.00
59 FN/VF 39.00
60 VG 16.00
61 VG 22.00
62 VG/FN 21.00
64 VF 35.00
64 G+ 6.00
67 VF+ 28.00
68 VF 32.00
71 G+ 3.00
74 FN 7.00
75 FN+ 9.00
76 VG- 4.00
80 VG/FN 8.00
82 VG+ 9.00
84 FN+ 12.00
86 FN 11.00
88 VF 14.00
88 VF- 12.00
89 FN 6.00
90 VG 4.00
94 VG 3.00
95 FN 4.00
97 FN- 4.00
112 (100 Pg) FN- 8.00
112 (100 Page) VG+ 6.00
112 (100 Page) VG- 5.00
113 (100 Page) VF+ 18.00
113 (100 Page) FN- 7.00
113 G+ 3.00
114 (100 Page) VG 5.00
114 (100 Page) G/VG 4.00
115 (100 Page) VF+ 18.00
115 (100 Page) FN 8.00
116 (100 Page) VF- 14.00
116 (100 Page) FN+ 9.00
116 VG- 4.00
117 VG/FN 5.00
120 (Giant) VF+ 9.00
120 G+ 3.00
121, 123-126, 128, 129, 143, 147, 159, 167, 168, 170, 185 (Set) AVG. FN- 10.00
122, 127-140 (set) AVG VF 25.00
141, 142, 145, 146, 148-160 (set), AVG VF+ 29.00

BUCK JONES
2 VF- 27.00

CAIN'S HUNDRED
2 (Dell) VF 5.00

CAPTAIN AMERICA
100 VG/FN 55.00
109 FN 12.00
241 FN/VF 4.00

CAPTAIN EASY
No # (1939) FN 215.00
F.C. 24 VF- 235.00
12 VF- 34.00

CASPER (1958)
9 G- 12.00
12 VG 15.00
18 FN+ 27.00
48 VG/FN 8.00

CHALLENGERS
48 FN+ 6.00
60 VF- 10.00

CHAMBER OF DARKNESS
3 FN/VF 9.00
4 VF 28.00

CHRISTMAS PARADE (G. KEY)
3 FN/VF 20.00

CISCO KID
7 NM 55.00
12 VF 28.00
13 VF+ 32.00

CLASSICS
22 (30) G+ 12.00
51 (0) G- 8.00
58 (0) VG 18.00
62 (167) VG 2.00
65 (0) G+ 11.00
68 (0) VG/FN 22.00
77 (0) VG 14.00
99 (0) VG 8.00
110 (0) VG+ 18.00

CONAN
3 FN 24.00
5 FN 9.00
5 VG+ 7.00
8 FN 7.00
13 VG+ 4.00
21 FN+ 4.00

COO COO COMICS
37 FN 15.00

COWBOY WESTERN
50 VG/FN 12.00

CRIME SUSPENSTORIES
20 VG- 41.00

CRY FOR DAWN
6 (1st Pr) NM 20.00

DANGER IS OUR BUSINESS
9 (M) VG 10.00

DAREDEVIL (Gleason)
50 FN/VF 80.00

DAREDEVIL
6 FN 42.00
7 VG+ 50.00
8 G/VG 19.00
8 G/VG 19.00
9 VF- 85.00
9 FN/VF 55.00
10 FN+ 42.00
12 VG 15.00
13 VG+ 16.00
14 FN- 19.00
15 VF 48.00
15 FN 20.00
15 FN+ 31.00
16 VG 16.00
17 VF 58.00
18 VF- 30.00
19 FN/VF 24.00
19 FN/VF 24.00
20 FN/VF 22.00
20 FN+ 15.00
21 VF 19.00
22 VF- 17.00
22 VF- 17.00
ANN 1 VG/FN 7.00
ANN 2 VF+ 6.00
ANN 4 NM- 6.00

DARK SHADOWS
10 FN- 8.00
25 VG/VG+ 4.00
28 VG+ 4.00

DAVY CROCKETT (GOLD KEY)
2 VF/NM 25.00

DC 100 PG. SUPER SPECTACULAR
14 NM- 30.00
14 FN/VF 10.00
15 FN/VF 9.00
17 VF+ 18.00
18 NM- 25.00
18 FN 6.00
19 VF+ 18.00
19 VF+ 18.00
21 VG+ 4.00
22 VF+ 18.00
22 VF 15.00

DEFENDERS
1 VF- 30.00

DEFENDERS
12-176-211 VG/FN $4

DELL GIANTS
22 VG+ 13.00
27 VF+ 50.00
30 VF+ 43.00
31 VG/FN 23.00
35 VF/NM 65.00
39 FN+ 33.00
39 VG+ 21.00

Bugs' Halloween
4 FN- 19.00

Christmas Parade
1 G 29.00
8 VG/FN 27.00

Donald & Mickey In Disneyland
1 G/VG 11.00

Mickey Mouse in Frontierland
1 VF+ 60.00
1 FN- 22.00

Mickey Mouse Birthday Party
1 VF+ 115.00

Moses & the 10 Commandments
1 G/VG 5.00

Sleeping Beauty
1 FR/G 15.00

SummerFun
2 FN 35.00

Tom & Jerry's Toy Fair
1 VG 12.00

T & J's Winter Fun
5 VG 9.00

Vacaton In Disneyland
1 VF+ 45.00

DENNIS THE MENACE
19 VG 15.00

DETECTIVE
225 G 375.00
251 G/G- 23.00
254 G (missing centerfold) 11.00
256 VG 45.00
256 VG- 34.00
257 G+ 30.00
257 FR/G 18.00
258 G 23.00
258 G- 20.00
259 G+ 30.00
259 G- 20.00
260 G/VG 34.00
260 G+ 28.00
262 G 17.00
263 VG 35.00
264 VG+ 41.00
268 G/VG 26.00
268 G+ 22.00
270 FR 11.00
271 VG- 30.00
272 VG 23.00
273 VG- 26.00
273 G 14.00
274 G/VG 19.00
277 G 14.00
279 FN 44.00
279 VG 27.00
286 VG- 19.00
287 VG+ 26.00
288 VG 23.00
293 G/VG 18.00
294 VG+ 26.00
296 G/VG 16.00
297 VG 23.00
306 VG+ 15.00
306 VG 12.00
311 VF+ 52.00
312 VF+ 52.00
313 VF- 38.00
320 FN- 17.00
327 VG 19.00
327 VG 19.00
330 FN/VF 28.00
331 VG 8.00
331 FR 2.00
333 VF- 23.00
334 FN+ 14.00
335 VG 8.00
336 FN+ 14.00
341 FN+ 16.00
344 VG 7.00
347 VG 7.00
348 FN 12.00
348 G+ 4.00
349 VG 8.00
349 G/VG 5.00
350 G 3.00
351 VG 7.00
352 VG+ 8.00
353 VG/FN 9.00
354 FN 12.00
354 VG+ 8.00
356 VG 7.00
357 VG- 6.00
358 VG+ 8.00
361 G/VG 5.00
362 VG- 6.00
365 FN/VF 21.00
369 VG+ 11.00
369 G 4.00
371 VG- 7.00
371 VF- 26.00
372 FN- 7.00
373 VG 5.00
374 FN- 7.00
374 G+ 3.00
375 FN- 8.00
376 VG 5.00
377 VF- 17.00
377 G+ 3.00
378 VG 5.00
380 FN+ 10.00
380 VG+ 6.00
381 VG 5.00
382 G+ 3.00
383 VF- 17.00
383 VG/FN 6.00
385 VF+ 24.00
385 VG- 4.00
386 VG 5.00
387 VF- 23.00
388 VG+ 6.00
389 VF- 16.00
390 VG- 4.00
391 VG 3.00
391 FN+ 5.00
393 VF 9.00
394 VF+ 10.00
396 VF 9.00
396 VF- 8.00
397 FN/VF 11.00
397 VG 5.00
398 VF+ 10.00
399 VF- 8.00
403 VG/FN 3.00
404 VG- 3.00
405 VF/NM 11.00
407 FN 7.00
408 FN 7.00
409 G 2.00
412 VG 3.00
413 FN- 4.00
414 VF+ 15.00
416 VG- 3.00
417 FN 7.00
420 VG 4.00
421 FN+ 6.00
424 VG 4.00
425 VG 3.00
426 VG- 2.00
427 VG 3.00
428 VG 3.00
429 VG 3.00
430 VG- 2.00
431 VF+ 8.00
431 VG+ 3.00
432 VG 3.00
433 VG- 2.00
434 VG- 2.00
435 VG 3.00
436 VG 3.00
437 VG- 2.00
438 (100 Page) FN 12.00
440 (100 Page) FN+ 15.00
440 (100 Page) FN+ 15.00
442 (100 Pg.) FN 13.00
442 (100 Page) VG 8.00
443 (100 Page) VG 8.00
443 (100 Page) FN 12.00
444 (100 Page) VG+ 9.00
445 (100 Page) VF 26.00
446 VF+ 7.00
447 G+ 2.00
448 VF 6.00
449 VF 8.00
450 FN+ 3.00
451 VF 6.00
452 VF 6.00
455 VF+ 7.00
456 VF 6.00
457 VF+ 9.00
458 NM 9.00
459 VF 6.00
461 VF/NM 7.00
462 FN/VF 3.00
463 FN- 2.00
464 FN/VF 3.00
465 VG/FN 2.00
466 VF/NM 14.00
467 FN+ 5.00
468 NM- 15.00
471 VF/NM (signed by Rogers) 15.00
472 VF/NM (signed by Rogers) 15.00
473 VF+ (signed by Rogers) 13.00
474 VF+ (signed by Rogers) 13.00
475 VF+ (signed by Rogers) 18.00
476 VF+ (Signed by Rogers) 18.00
477 VF+ 13.00
478 FN (signed by Rogers) 6.00
480 VF- 4.00
500 NM 10.00
511-526 (set) AVG. NM 35.00

DOBIE GILLIS
22 VG+ 13.00

DR. SOLAR
21 VF/NM 11.00
22 NM- 13.00
23 VF/NM 11.00
23 VF/NM 11.00
24 VF- 4.00
26 VF+ 9.00
27 NM- 13.00

DR.STRANGE
169 FN/VF 45.00
169 VG 22.00
179 VF 14.00

DONALD DUCK FOUR COLOR
178 G- 65.00
199 VG+ 85.00
203 VG-/VG 50.00
238 VG+ 65.00
263 VG 39.00
275 VG- 25.00
282 FN 60.00
291 VG+ 38.00
300 VG+ 38.00
308 VG/FN 30.00
348 VF 40.00
422 VG 25.00
29 VF- 25.00
35 VG 6.00
45 VF+ 38.00
46 VG/FN 30.00

DOOM PATROL
116 VF/NM 16.00
118 VF+ 12.00
120 VG 3.00

80 PAGE GIANT
1 VG 50.00
2 FN+ 57.00
3 VF- 100.00
4 VG/FN 30.00
5 VF+ 125.00
5 FN/VF 57.00
6 VF- 57.00
6 FN- 27.00
8 FN 75.00
9 FN/VF 52.00
12 VF- 72.00
13 VF 100.00
15 VF/NM 90.00

FAIRY TALES (ZIFF-DAVIS)
11 G/VG 18.00

FANTASTIC FOUR
7 VG 125.00
8 G 64.00
24 VG 22.00
35 VG- 14.00
36 G/VG 13.00
39 VF- 43.00
39 VG/FN 19.00
43 FN/VF 27.00
43 VG- 9.00
48 G/G+ 75.00
49 VG+ 45.00
51 VG+ 10.00
52 VG- 16.00
53 VF- 40.00
53 FN+ 22.00
53 VG/FN 20.00
55 VG+ 17.00
56 VF- 26.00
56 VG/FN 13.00
57 FN 16.00
58 FN- 14.00
59 VF- 32.00
61 VF+ 31.00
63 VF+ 28.00
65 VF 24.00
66 VF+ 65.00
66 VF- 40.00
66 FN/VF 32.00
66 FN+ 25.00
66 VG+ 20.00
67 FN/VF 39.00
67 FN/VF 39.00
67 VG 20.00
68 VF 24.00
68 FN/VF 18.00
69 FN/VF 18.00
69 FN- 10.00
70 VF+ 28.00
70 VF 24.00
71 FN+ 11.00
76 VF 22.00
78 VF/NM 33.00
79 VF 19.00
79 VF- 16.00
80 VF- 19.00
85 VG+ 5.00
86 FN/VF 11.00
87 VF- 14.00
88 VF+ 19.00
93 VF+ 16.00
100 VF/NM 59.00
100 VF 40.00
100 FN 22.00
104 VF 7.00
105 VF 7.00
105 FN/VF 5.00
106 VF+ 8.00
112 VG 9.00
116 VF 5.00
ANN. 1 G-/G 37.00
ANN. 2 G 25.00
ANN 2 FR+ 16.00
ANN. 3 G+ 15.00
ANN 4 VG+ 14.00
ANN 5 VF+ 54.00
ANN 5 G+ 11.00

FAWCETT MOVIE COMICS
Copper Canyon (No #) G/VG 20.00

FEAR
20 VF 10.00

FIGHT COMICS
84 G+ 13.00

FIGHTING FRONTS
1 VG 10.00

FIREHAIR
9 VG/FN 30.00

FLASH
105 VG- 550.00
106 PR 25.00
107 VG- 105.00
108 VG- 90.00
109 G/VG 60.00
110 G+ 125.00
111 VG- 50.00
111 G/G 27.00
112 FR 20.00
113 G+ 40.00
114 G/VG 38.00
114 G+ 34.00
115 G/VG 29.00
117 VG+ 60.00
118 G+ 25.00
119 G/G+ 23.00
119 G 19.00
119 G 19.00
120 FN 50.00
120 VG 40.00
121 FR+ 9.00
122 G+ 19.00
123 G+ 125.00
123 G/G+ 115.00
125 FN+ 40.00
126 VG+ 26.00
128 G+ 15.00
129 VG 55.00
131 VG 24.00
132 FN- 30.00
133 FN+ 40.00
133 VG+ 26.00
134 VG+ 26.00
136 VG- 20.00
136 FR/G 7.00
137 VG+ 90.00
137 VG 80.00
138 FN 36.00
136 FN- 27.00
140 VG-/VG 18.00
141 VF- 50.00
144 VG/FN 19.00
146 FN- 22.00
146 VG 14.00
148 FN 24.00
150 FN/VF 37.00
152 VG 10.00
154 FN- 15.00
157 VG/FN 13.00
159 VG 10.00
173 FN 13.00
175 FN 39.00
175 VG/FN 30.00
178 (80 Page) FN+ 28.00
180 VF- 23.00
184 FN+ 10.00
187 (Giant) VF 36.00
187 (Giant) VF- 32.00
188 VF- 16.00
191 VF 19.00
193 VF 19.00
196 FN+ (Giant) 19.00
200 VF- 16.00
207 VF+ 12.00
210 (Giant) VF 13.00
212 (Giant) VF- 11.00
218 VF+ 17.00
225 VF+ 7.00
229 (100 Page) VF+ 25.00
232 (100 Page) VF/NM 30.00
232 (100 Page) FN+ 11.00
ANN 1 FN- 95.00
ANN 1 VG- 45.00
ANN 1 G+ 35.00

FLINTSTONES
58 (G. Key) FN- 4.00
1 (Charlton) VG+ 7.00

FLIPPER
2 VG- 4.00

FLYING NUN
1 G/VG 4.00

FLY MAN
33 VF- 12.00
34 NM- 15.00

FOUR COLOR
List prices are 25% to 50% below Guide
99 VF 34.00
138 VF 30.00
186 G- 9.00
234 G+ 8.00
272 G/VG 10.00
376 FN/VF 18.00
382 VG+ 17.00
442 G 6.00
468 VF- 40.00
473 FN/VF 12.00
492 G+ 3.00
505 FN+ 19.00
509 VF- 16.00
614 VF- 29.00
624 VF 29.00
625 VF 23.00
625 VG/FN 10.00
627 VF+ 29.00
627 VF+ 29.00
631 VG 24.00
634 VF+ 25.00
634 G/VG 3.00
639 FN 23.00
658 VF- 23.00
665 VF 17.00
682 VF 23.00
684 G/VG 9.00
688 G+ 6.00
690 G- 10.00
693 FN/VF 25.00
702 NM- 33.00
703 VF 29.00
705 VF+ 23.00
712 VF 27.00
713 G+ 2.00
716 VF+ 33.00
716 VF 29.00
723 VF 37.00
723 VF 37.00
735 VG/FN 43.00
737 FN+ 10.00
749 G+ 5.00
750 G+ 5.00
757 VF- 29.00
758 VF+ 24.00
760 G+ 9.00
773 VF+ 27.00
784 VF+ 24.00
794 VF- 33.00
802 FN/VF 21.00
806 VF 19.00
842 VG 6.00
843 G/VG 8.00
854 VF- 37.00
869 FN/VF 18.00
910 FN+ 22.00
910 G/VG 8.00
913 FN+ 27.00
930 VG 15.00
944 VG- 15.00
1006 VG- 12.00
1010 VF 40.00
1010 G+ 9.00
1012 G/VG 8.00
1025 VG 34.00
1053 VG- 4.00
1056 VF+ 23.00
1073 VF- 38.00
1076 VF- 24.00
1087 VF 34.00
1095 G+ 8.00
1109 G 8.00
1114 VF+ 27.00
1116 G 3.00
1116 VG- 9.00
1136 FN 13.00
1136 G+ 5.00
1141 G/VG 7.00
1144 VG 14.00
1145 VG 14.00
1157 FN/VF 18.00
1158 VG+ 9.00
1161 VF 60.00
1169 VF+ 79.00
1169 VF- 59.00
1170 FN/VF 42.00
1108 FN- 8.00
1116 G 3.00
1133 VG 7.00
1136 G+ 4.00
1144 VG 12.00
1176 G 3.00
1187 FN- 13.00
1188 VF+ 52.00
1188 FN+ 19.00
1190 VG 8.00
1199 G/VG 7.00
1205 FN+ 12.00
1205 G/VG 5.00
1213 FN/VF 25.00
1229 G+ 5.00
1234 VG+ 9.00
1237 VG/FN 27.00
1259 VG/FN 12.00
1328 FN+ 13.00

FROGMAN
5 G/G+ 5.00

FRONTIER FIGHTERS
1 G+ 45.00

FRONTLINE COMBAT
14 G+ 14.00

F-TROOP
1 VG 11.00

FUNNY FOLKS
9 VG 12.00

GANG BUSTERS
38 VG+ 17.00
59 FN+ 23.00

G-8
1 VF+ 15.00

GERALD MCBOING BOING
4 VG+ 10.00

GHOST RIDER (1967)
2 VF+ 20.00
3 VF 14.00
4 VF/NM 20.00
5 VF- 12.00
7 VF+ 17.00

GHOSTS (DC 1971)
2 FN- 10.00
7 VF- 11.00
10 VF- 11.00
14 VF+ 9.00
16 VF+ 9.00
18 VF+ 9.00
19 VF/NM 10.00
20 NM- 11.00
40 (Giant) 18.00

GIANT-SIZE SPIDER-MAN
1 VF+ 12.00

GIANT-SIZE SUPER-HEROES
1 VF+ 25.00

G.I. COMBAT
139 FN 7.00
140 VG 4.00
141 VG 2.00

G.I. JOE (ZIFF-DAVIS)
35 VG 9.00

GIRL FROM UNCLE
3 FN- 10.00

GOLDEN ARROW
2 G 30.00

GOLDEN WEST LOVE
3 FN 24.00

GORGO'S REVENGE
No # G+ (1962) 5.00

GOVERNOR & JJ
1 VG/FN 5.00
2 FN/VF 7.00
3 VG- 2.00

GREAT WESTERN
10 FN 22.00

GREEN LANTERN
2 PR 15.00
3 FR+ 26.00
4 FR 17.00
6 VG+ 67.00
7 G 27.00
7 FR+ 17.00
8 G/VG 36.00
8 G/VG 36.00
9 VG- 40.00
9 G 25.00
10 G/VG 36.00
10 G+ 30.00
11 FN+ 55.00
12 VG/FN 39.00
12 VG+ 36.00
13 FN- 50.00
14 VG/FN 35.00
15 VG/FN 35.00
15 VG/FN 35.00
16 FN- 40.00
17 FN 45.00
18 VG 29.00
19 VG 29.00
20 VG/FN 35.00
21 FN+ 45.00
24 VG+ 28.00
25 VG+ 28.00
26 FN 41.00
27 G/VG 19.00
28 FN+ 45.00
29 FN/VF 60.00
30 VG/FN 30.00
30 VG+ 28.00
31 FN- 28.00
32 FN+ 36.00
33 FN+ 34.00
33 FN- 28.00
34 VF+ 85.00
35 VG 21.00
35 VG/FN 25.00
37 FN/VF 48.00
37 VG+ 21.00
38 VG+ 23.00
38 VG+ 23.00
39 VF- 65.00
39 VG+ 23.00
40 FN 120.00
40 VG 80.00
41 VF- 30.00
42 FN- 18.00
43 FN 21.00
44 FN/VF 30.00
44 FN/VF 30.00
44 FN+ 23.00
44 VG 12.00
45 VG 25.00
45 VG- 21.00
45 G+ 16.00
47 FN/VF 30.00
47 FN+ 23.00
47 VG+ 14.00
49 FN+ 23.00
50 FN+ 23.00
54 FN 15.00
56 VF 33.00
58 VF 33.00
59 VG- 31.00
60 FN/VF 15.00
61 VF 33.00
61 VG 10.00
66 FN- 8.00
69 FN/VF 15.00
70 VF 14.00
72 VF 14.00
73 VF- 12.00
75 VF/NM 20.00
76 VF- 100.00
76 VG- 28.00
77 FN 15.00
79 VG+ 8.00
81 VF- 19.00
82 VG+ 8.00
83 FN/VF 15.00
84 FN- 9.00
85 VG/FN 11.00
86 VG/FN 11.00
87 FN/VF 13.00

GREEN PLANET
No # FN 8.00

GUNSMOKE (GOLD KEY)
2 VF- 8.00
3 VF+ 16.00

HAWKMAN
1 VG+ 100.00
1 G/VG 65.00
2 VG 38.00
2 G+ 24.00
5 VG/FN 28.00
5 VG 21.00
6 FN- 24.00
6 VG+ 18.00
7 VF+ 68.00
8 FN/VF 33.00
21 VG 7.00
21 VG- 6.00
23 VG/FN 12.00

HAWK & DOVE
1 VG 8.00
6 VF- 15.00

HERBIE
2 FN+ 24.00
3 VG 14.00
8 VG 14.00
12 VF+ 23.00
21 VF+ 23.00

HOUSE OF MYSTERY
23 G+ 32.00
31 G/G+ 22.00
43 G+ 15.00
45 G 12.00
53 VG- 16.00
65 G/G+ 11.00
68 G- 7.00
70 FR/G 6.00
74 G 7.00
77 G+ 9.00
78 G- 6.00
83 FN 23.00
84 FN/VF 33.00
86 VG+ 17.00
87 G/VG 11.00
88 G 7.00
89 G+ 7.00
90 VG 15.00
91 G 7.00
92 G 7.00
93 G+ 9.00
94 VG+ 17.00
95 FN- 20.00
96 FN 23.00
97 VG+ 17.00
98 FR+ 5.00
99 G- 6.00
100 G 9.00
126 FN/VF 19.00
143 FN+ 55.00
144 G+ 13.00
145 VF- 32.00
145 G+ 8.00
148 FN/VF 37.00
153 VG/FN 17.00
156 VG/FN 26.00
157 VF 50.00
158 VF/NM 75.00
158 VF 38.00
159 FN 24.00
160 VF 80.00
160 FR+ 8.00
161 VF+ 26.00
162 NM- 33.00
162 FN+ 18.00
166 FN- 14.00
179 VG+ 18.00
225 (100 Page) VF 25.00
226 (100 Page) VF+ (Double Cover) 36.00
227 (100 Page) FN/VF 16.00
228 (100 Page) VF/NM 35.00
228 (100 Page) VF/NM 35.00
228 (100 Page) VF+ 30.00
228 (100 Page) G/VG 5.00

HOUSE OF SECRETS
1 G 100.00
6 FR+ 11.00
13 G/VG 16.00
15 FR 7.00
16 G+ 13.00
19 VG+ 22.00
20 VG 20.00
24 FN- 24.00
36 VG/FN 17.00
39 FN/VF 33.00
43 FN 22.00
51 VG+ 14.00
57 G+ 9.00
60 VG- 11.00
61 G+ 21.00
62 VG 15.00
74 VF- 23.00
76 VF- 26.00

HUCKLEBERRY HOUND
5 VF 25.00

HUEY, DEWEY & LOUIE
15 FN 6.00

HULK
4 VG 200.00
102 FN 40.00
103 FN- 14.00
ANN. 1 VF 33.00

HUMBUG
1 FN+ 60.00
2 FN+ 28.00
6 FN- 17.00
8 G+ 8.00

I LOVE LUCY
20 VF+ 49.00

INKY & DINKY
2 FN- 7.00

INVADERS (GOLD KEY)
1 FN- 14.00
2 VF+ 33.00
3 VF- 23.00
4 VF 25.00

IRON MAN
5 FN- 12.00
9 FN/VF 17.00
10 VF 25.00
11 VF+ 17.00

IRON MAN & SUBMARINER
1 FN/VF 50.00

I SPY
1 VG- 30.00
3 G 10.00

JETSONS
33 VG- 5.00

JIGSAW
2 VF+ 5.00

JIMMY OLSEN
36 G- 7.00
40 G/VG 12.00
41 G/VG 10.00
43 VG 14.00
46 G/VG 10.00
47 VG- 12.00
48 VG 14.00
73 VG+ 6.00
87 FN/VF 12.00

JIMMY WAKELY
8 G- 20.00

JOHN CARTER
1 (G. Key) FN 9.00

JOHNNY THUNDER
1 (1973) VF 7.00

JOURNEY INTO MYSTERY
88 G+ 28.00
106 G/VG 10.00
110 G+ 10.00
111 G+ 9.00
112 VG-/VG 34.00
116 VF- 29.00
124 VF 34.00
124 VG 15.00

JUDOMASTER
Special War Series
V 4 #4 NM- 30.00
V. 4 #4 FN/VF 14.00
89 VF/NM 17.00
95 VF/NM 12.00
96 NM- 13.00
97 VF/NM 12.00
98 NM 15.00

JUGHEAD'S FANTASY
3 VG- 7.00

JUNGLE ACTION
(Atlas, 1955)
3 G/G+ 18.00

JUNGLE COMICS
105 G-/G 11.00
111 G- 9.00
117 FR/G 7.00

JUSTICE LEAGUE
1 G+ 250.00
2 G/G+ 70.00
3 G/VG 75.00
3 G 49.00
4 VG 75.00
5 G/VG 45.00
6 G/VG 39.00
6 FR 13.00
7 FN- 70.00
8 G/VG 39.00
9 VG/FN 90.00
10 VG+ 60.00
11 G 19.00
12 VG/FN 45.00
13 FN 57.00
13 VG/FN 39.00
14 VG 33.00
14 G/G 17.00
15 VG 35.00
15 VG 35.00
16 FN- 37.00
16 VG- 26.00
17 VG/FN 33.00
18 FN 48.00
19 FN/VF 72.00
19 G/VG 20.00
20 FN+ 53.00
21 FN-/FN 75.00
21 FN- 70.00
21 VG+ 65.00
22 VG+ 60.00
23 FN 27.00
24 FN 27.00
25 FN- 22.00
26 FN/VF 42.00
26 FN+ 29.00
27 FN- 24.00
28 FN- 24.00
29 FN- 32.00
32 FN+ 20.00
32 G- 4.00
33 FN/VF 22.00
34 FN+ 18.00
35 FN- 13.00
37 FN 24.00
38 FN 24.00
40 VG/FN 12.00
41 FN/VF 22.00

J&S COMICS 732-988-5717

42 FN+ 13.00
45 FN+ 14.00
46 VG 18.00
47 VG 18.00
48 (80 PG.) VF/NM 42.00
48 (80 Page) VG/FN 10.00
48 (80 Page) VG/FN 10.00
50 FN+ 11.00
51 VF+ 27.00
52 VF 23.00
53 FN/VF 16.00
54 VF- 20.00
55 VG+ 12.00
58 (80 Page) FN 13.00
61 VF 16.00
62 FN/VF 11.00
63 VF 16.00
65 VF 20.00
66 VF 14.00
67 (80 Page) VF+ 34.00
94 FN- 19.00
96 NM- 25.00
97 VF/NM 18.00
98 VF+ 14.00
110 (100 Page) FN- 8.00
111 (100 Page) VG- 5.00
112 (100 Page) FN 9.00
113 (100 Page) VG 6.00
114 (100 Page) VG 6.00
114 (100 Page) G/VG 5.00
115 (100 Page) FN/VF 15.00
116 (100 Page) VF- 21.00
116 (100 Page) FN 9.00

KAANGA
20 VG 14.00

KAMANDI
1 FN 8.00

KEN MAYNARD
1 G+ 45.00
3 VG+ 35.00
7 FR 8.00

KONGA
10 G/VG 7.00
23 VG/FN 8.00

KORAK
13 VF+ 10.00
16 VF+ 10.00
17 VF+ 10.00
21 VF+ 10.00

KULL
1 VF 9.00

LAND OF THE GIANTS
4 VF 12.00

LAWMAN (DELL)
3 VF- 37.00

LOIS LANE
8 FR+ 17.00
9 G/VG 34.00
12 VG+ 28.00
13 VG+ 30.00
14 VG+ 29.00
16 FN- 37.00
18 VG/FN 32.00
20 VG 24.00
22 VG 18.00
23 VG 18.00
24 VG 16.00
26 G/VG 13.00
27 VG 18.00
28 VG+ 20.00
30 VG+ 11.00
34 VG 10.00
36 VG- 8.00
37 FN- 13.00
38 VG 10.00
40 VG+ 12.00
ANN 2 VG- 16.00

LONE EAGLE
3 FN+ 17.00

MAD
22 G+ 39.00
24 FN/VF 415.00
25 VF+ 275.00
26 FN+ 118.00
27 FN/VF 160.00
28 VF+ 200.00
29 NM- 260.00
30 VF (1st Newman cover) 260.00
31 VF+ 160.00
34 VF 105.00

MADHOUSE MA*AD ANNUAL
7 VF+ 8.00

MAGNUS (G. KEY)
23 VF+ 14.00
25 VF- 13.00
26 VF 10.00
27 VF/NM 16.00

MANDRAKE (KING)
5 VF 9.00
9 VF/NM 13.00

MAN FROM UNCLE
2 G/VG 9.00
2 G+ 8.00
3 VG 7.00
3 VG- 6.00
15 VG 6.00
16 G- 2.00

MAN-THING
1 VF/NM 7.00

MARS PATROL
4 VF- 9.00
5 VF- 9.00
5 FN+ 4.00
6 VG+ 3.00
7 VF- 9.00
8 VF- 9.00
10 FN/VF 6.00

MARVEL COLLECTOR'S ITEM CLASSICS
19 VF+ 7.00

MARVEL FEATURE (1971)
1 FN- 25.00
1 VG+ 20.00
2 VG 5.00
3 VF/NM 30.00

MARVEL PREMIERE
1 VF- 12.00
25 VF/NM 10.00

MARVEL SPOTLIGHT
10 VF/NM 17.00
32 VF/NM 8.00

MARVEL SUPER-HEROES
16 VF/NM 14.00
17 NM- 14.00

MARVEL TALES
2 FN- 19.00
2 G+ 8.00
3 VF/NM 25.00
14 VF- 5.00

MARVEL TEAM-UP
1 VF 46.00
1 VF- 42.00
2 VF 14.00
3 VF/NM 20.00
3 FN- 8.00

MASTER OF KUNG-FU
17 VF- 5.00

METAL MEN
1 VG- 65.00
2 G/VG 19.00
3 FN- 22.00
4 FN 27.00
5 VF- 55.00
9 FN 18.00
10 VG+ 13.00
20 G 5.00
35 VF+ 14.00

METAMORPHO
1 VG/FN 22.00
4 G+ 5.00
9 G+ 5.00

MICKEY MOUSE
43 VF+ 9.00
44 VF 8.00

MIGHTY COMICS
41 VF 9.00
42 VF 9.00

MIGHTY CRUSADERS
3 VF+ 12.00
3 FN/VF 7.00
7 VF 10.00

MISSION IMPOSSIBLE
3 VG 10.00

MOBY DICK
Feature Presentations #6 G- 17.00

MOTION PICTURE COMICS
112 VG- 18.00

MOVIE CLASSICS & COMICS
Blackbeard's Ghost FN- 5.00
Darby O'Gill FN+ 12.00
Dirty Dozen VG+ 4.00
Hallelujah Trail FN+ 12.00
Happiest Millionaire VG+ 4.00
Jason & the Argonauts VG- 10.00
Lord Jim FN 5.00
Mutiny OTB VG 4.00

MY FAVORITE MARTIAN
2 VF+ 40.00
3 VF+ 33.00
8 FN- 11.00
8 FN- 11.00

MY GREATEST ADVENTURE
11 VG- 34.00
12 VG+ 47.00
13 FR 13.00
14 FR 13.00
17 G+ 29.00
18 VG+ 50.00
21 VG 42.00
22 G/VG 26.00
23 FN 54.00
24 VG 28.00
24 PR/FR 6.00
25 FN+ 60.00
26 G 13.00
27 G/VG 18.00
29 FN+ 42.00
30 G/VG 18.00
32 FN 32.00
33 FN- 27.00
34 G-/G 9.00
35 G 10.00
36 VG 20.00
37 VG 20.00
38 G/VG 15.00
39 G+ 13.00
40 G+ 13.00
42 VG 16.00
43 G 8.00
44 FN- 20.00
45 G 8.00
46 G/VG 11.00
47 G 8.00
48 G+ 10.00
49 G 8.00
50 FN+ 23.00
51 VG 16.00
52 G+ 10.00
53 G 8.00
55 G 8.00
56 G- 7.00
57 VG 16.00
59 FN- 16.00
59 G 8.00
62 VG 15.00
63 VG- 7.00
65 FN/VF 17.00
65 VG 9.00
68 FN- 11.00
69 FN 13.00
70 VF- 19.00
70 FN 13.00
71 VG+ 10.00
72 VF 29.00
75 VG 9.00
76 VG+ 10.00
80 VG 65.00
82 FR 6.00
83 G/VG 21.00

MYSTERIOUS ISLE
1 VG 6.00

MYSTERIOUS SUSPENSE
1 (1968) G+ 4.00

MYSTERY IN SPACE
26 FR+ 17.00
31 VG- 42.00
30 FR- 12.00
31 FR+ 17.00
32 PR 7.00
33 FR 14.00
34 FR 14.00
35 G+ 36.00
37 VG- 46.00
38 G/VG 40.00
38 G+ 36.00
39 FR+ 17.00
40 PR 7.00
41 [illegible]+ 13.00
42 [illegible] 11.00
43 FR 11.00
45 VG+ 42.00
45 PR/FR 7.00
46 G+ 26.00
47 VG+ 42.00
47 FR 11.00
48 FR+ 13.00
49 FN/VF 95.00
50 VG 42.00
51 G+ 26.00
52 VG+ 42.00
53 G/VG 195.00
54 G 37.00
55 G- 24.00
56 G+ 26.00
57 VG- 33.00
58 VG+ 44.00
59 G 20.00
60 VG- 33.00
61 G 15.00
62 FR/G 11.00
63 G 15.00
64 FR 8.00
65 VG-/VG 26.00
65 VG- 24.00
67 G+ 19.00
68 G- 13.00
69 FR/G 11.00
70 VG+ 26.00
70 FR+ 10.00
71 FR 8.00
72 FR/G 8.00
73 FR 6.00
74 FN- 29.00
76 VG+ 24.00
77 VG 22.00
78 G+ 13.00
79 G/VG 15.00
80 FN- 23.00
80 G+ 13.00
81 G/VG 10.00
82 G- 6.00
83 VG/FN 17.00
84 G/VG 10.00
85 G/VG 10.00
86 FN 19.00
86 VG 15.00
87 VG/FN 43.00
87 G+ 23.00
88 VG 32.00
88 G+ 20.00
89 FN 42.00
89 VG+ 32.00
89 VG- 24.00
9[illegible] FN+ 55.00
90 VG- 28.00
95 FN+ 9.00

NANCY & SLUGGO
121 VG- 12.00

NAPOLEON & UNCLE ELBY
1 VG/FN 75.00

NEW GODS (1971)
1 VF 32.00
1 FN+ 16.00
3 VF- 9.00
4 VF- 6.00
4 FN/VF 5.00
10 VF+ 7.00
10 FN+ 3.00

NEW PEOPLE
2 FN/VF 5.00

NEW TERRYTOONS
1 VG+ 6.00

NICK FURY
1 (1968) VG 12.00

NO TIME FOR SERGEANTS
3 VG 4.00

OUR ARMY AT WAR
112 FR+ 6.00
118 G (missing centerfold) 4.00
119 VG- 14.00
122 VG 11.00
123 VG- 10.00
124 G+ 7.00
129 VG+ 13.00
133 VG- 10.00
134 VG- 10.00
135 VG/FN 14.00
136 VG 11.00
140 G+ 7.00
141 VG 11.00
142 FN+ 19.00
143 G- 7.00
144 VG+ 13.00
145 VG 11.00
146 VG 11.00
147 FN- 14.00
148 VG- 10.00
149 FN 17.00
150 VG 11.00
151 G+ 42.00
152 FN 14.00
154 VG 9.00
157 FN 14.00
158 VG 12.00
159 FN 14.00
160 FN+ 16.00
165 G/VG 7.00
166 FN/VF 20.00
169 VG+ 10.00
170 FN+ 16.00
171 VG 6.00
172 VF- 19.00
173 FN/VF 15.00
177 (80 Page) VG+ 15.00
178 FN- 9.00
179 FN 10.00
184 VF- 15.00
185 VF 17.00
187 FN+ 10.00
191 FN/VF 12.00
192 FN/VF 12.00
193 FN/VF 12.00
195 VF- 15.00
196 VF- 15.00
197 FN 8.00
198 VF+ 22.00
201 FN/VF 10.00
202 [illegible]+ 8.00
210 FN- 6.00
211 VF+ 14.00
214 [illegible]+ 8.00
222 VF 10.00
224 VF- 9.00
225 VF+ 12.00
228 VF+ 12.00
230 VF/NM 13.00
235 VF+ 11.00
236 VF 9.00
241 VF- 8.00
243 VF 8.00
246 VF+ 9.00
247 VF- 7.00
248 VF/NM 11.00
249 VF+ 9.00
253 VF+ 9.00
261 VF+ 9.00
262 NM- 12.00
273 VF/NM 11.00
279 VF/NM 11.00
281 VF 8.00
282 VF- 7.00
284 VF/NM 11.00
286 VF/NM 11.00
289 NM- 12.00
294 VF+ 9.00
295 VF/NM 11.00
297 VF/NM 11.00
300 VF 8.00
301 VF+ 9.00

OUTER SPACE (CHARLTON)
19 G- 9.00

THE OWL (GOLD KEY)
1 VF 12.00
1 FN- 5.00

PARAMOUNT ANIMATED
3 FN 19.00

PAUL TERRY'S COMICS
87 G- 4.00

PEBBLES & BAMM-BAMM
1 VF+ 24.00
2 NM- 15.00

PEP COMICS
75 G/VG 14.00
83 G+ 9.00
89 G 7.00

PHANTOM (GOLD KEY)
2 VF- 22.00
6 VG 7.00
8 VF+ 24.00
9 VF+ 24.00
11 VF/NM 25.00
14 VG 6.00

PHANTOM STRANGER (1969)
3 VF- 27.00
4 VF+ 25.00
5 VF/NM 22.00
6 VF 15.00
9 VF/NM 17.00
12 NM- 17.00

PIRACY
1 PR/FR 5.00

POGO POSSUM
5 FN/VF 110.00
8 FN 60.00
9 FN+ 70.00
10 VF+ 180.00
11 VF+ 135.00
12 NM 200.00
13 VF 115.00
14 VF/NM 170.00
14 G+ 18.00
15 VG+ 32.00
16 NM- 185.00

POPULAR COMICS
140 VG+ (1 panel missing) 7.00

PORKY PIG
30 VF 16.00

PRIZE COMICS WESTERN
78 FN 32.00
88 G- 8.00

RAT PATROL
4 VG+ 4.00
5 FN 6.00

RAWHIDE KID
45 (Origin) VG 10.00
46 FN+ 15.00
57 FN+ 7.00

REAL LIFE COMICS
15 FR 4.00
27 G 11.00

RIFLEMAN
15 VG 11.00

RIN TIN TIN
6 VG+ 11.00
10 FN- 12.00
12 VG 8.00

RIP HUNTER
14 FN/VF 23.00
16 VF- 27.00
16 VG 10.00
17 VF- 27.00
18 VF- 27.00
29 FN 13.00

RIPLEY'S BELIEVE IT OR NOT
7 FN 5.00
8 VF+ 8.00

ROBIN HOOD TALES
6 G- 18.00

ROCKY & HIS FIENDISH FRIENDS
3 VG (80 Page) 24.00

ROMANTIC LOVE
9 FR+ 6.00

ROMANTIC WESTERN
1 FN/VF 45.00

ROOM 222
3 FN/VF 6.00

SEA DEVILS
1 G 41.00
2 G/VG 36.00
6 FN+ 20.00
7 FN/VF 27.00
8 VF- 39.00
9 VF 39.00
12 VG- 7.00
14 FN- 26.00
15 VF- 26.00
16 VF 29.00
17 VF 29.00
18 FN+ 14.00
19 VF+ 34.00
30 VF- 17.00
31 FN/VF 13.00
32 VF+ 23.00
33 FN- 10.00

SECRET ORIGINS
1 (1961) VG+ 105.00

SGT. FURY
6 FN/VF 45.00
7 VG 13.00
8 VG 15.00
9 FN+ 35.00
9 VG 15.00
10 VG 15.00
12 VG 8.00
13 VG+ 45.00
13 VG- 30.00
13 G/VG 23.00
13 G/VG 23.00
19 VF- 25.00
21 FN+ 8.00
24 NM- 27.00
25 VF/NM 24.00
25 FN/VF 12.00
38 VF/NM 24.00
35 VF/NM 12.00
37 FN/VF 8.00
38 VF 9.00
38 FN/VF 7.00
39 FN/VF 7.00
44 FN/VF 7.00
49 FN 4.00
56 FN/VF 6.00
64 VF 7.00
67 VF+ 8.00
68 VF 7.00

SGT. PRESTON
29 VF- 22.00

SGT. ROCK
302 VF/NM 32.00
303 VF+ 13.00
309 VF+ 13.00
315 VF 7.00
316 VF/NM 10.00
319 VF+ 8.00

SHADOW (1973)
1 VF/NM 15.00
2 VF- 5.00
3 VF 6.00

SHAZAM!
8 (100 Page) VF/NM 28.00
8 VF 14.00
8 VF 14.00
8 FN 7.00
13 FN 6.00
17 VG- 3.00

SHOWCASE
15 FR (missing centerfold) 34.00
18 VG- 140.00
19 G+ 120.00
22 VG- 475.00
27 G/VG 85.00
28 G 34.00
29 G+ 42.00
30 VG+ 110.00
30 FR 32.00
31 G- 28.00
32 G+ 39.00
32 FR+ 20.00
33 G/VG 49.00
33 G 38.00
34 G 90.00
35 FN 150.00
35 VG/FN 130.00
35 VG 110.00
36 VG 30.00
36 FR/G 30.00
37 G 45.00
37 G- (ad page missing) 18.00
38 G+ 40.00
38 VG 75.00
39 VG 60.00
39 VG- 50.00
40 VG/FN 67.00
40 VG- 44.00
40 G 27.00
45 VG- 37.00
55 FN 60.00
55 FN- 50.00
55 VG- 37.00
56 VG/FN 21.00
58 VG 26.00
58 G+ 19.00
60 FN- 62.00
61 VG+ 28.00
61 G/VG 17.00
61 G/VG 17.00
64 VG+ 27.00
64 G+ 16.00
67 FN- 9.00
74 FN 17.00
74 VG 11.00
74 G- 5.00
75 FN+ 25.00
75 VG+ 16.00
80 VF- 18.00

SILVER SURFER
2 FN 40.00

SPACE ADVENTURES
17 G+ 15.00

SPACE FAMILY ROBINSON
13 VG+ 5.00
21 FN- 3.00

SPECIAL MARVEL EDITION
16 VF+ 7.00
16 VF 6.00

SPECTRE (1967)
1 FN+ 32.00
1 VG 20.00
2 VF/NM 62.00
2 VG 14.00
3 VF/NM 62.00
3 VF 45.00
4 VF 45.00
4 FN/VF 25.00
4 FN 19.00
4 VG 9.00
4 G/VG 6.00
5 G- 5.00
6 VG 9.00
7 VF+ 32.00
7 VF 27.00
7 FN/VF 19.00
8 FN/VF 18.00
8 FN+ 15.00
9 FN- 12.00
10 VF+ 29.00
10 VG 9.00
10 VG 9.00

SPIN & MARTY
6 VG 12.00

SPOOKY
7 VG- 9.00

SPY CASES
8 VG 16.00

STAMPS COMICS
7 G+ 17.00

STAR SPANGLED WAR STORIES
60 G- 6.00
61 G/VG 10.00
62 VG- 12.00
65 VG 14.00
67 FR 4.00
90 VG/FN 100.00
93 VG 12.00
97 FN/VF 50.00
98 G+ 16.00
99 FN- 32.00
100 G+ 18.00
102 G+ 11.00
103 FR/G 6.00
104 VG- 14.00
107 VG 16.00
108 VG 16.00
109 VG 16.00
110 G/VG 11.00
111 VG 16.00
112 G+ 10.00
113 VG 16.00
114 G/VG 11.00
115 G+ 10.00
116 VG 14.00
117 VG- 11.00
118 VF 49.00
119 G+ 9.00
120 VG/FN 15.00
120 G- 6.00
121 FN/VF 33.00
122 VG- 11.00
123 G+ 9.00
124 FN+ 25.00
125 VG+ 16.00
126 VG 14.00
127 G+ 9.00
128 FN 22.00
129 VG/FN 17.00
130 VG+ 16.00
131 FN- 19.00
132 VG/FN 17.00
133 VG 14.00
135 G/VG 10.00
136 VG/FN 14.00
136 VG 12.00
137 VG+ 16.00
138 VG+ 20.00
139 VG+ 18.00
140 FN+ 17.00
141 FN 15.00
142 FN+ 17.00
143 FN+ 17.00
144 VG 11.00
145 VF- 30.00
147 G+ 5.00
149 VF- 20.00
150 VF 24.00
151 FN- 33.00
152 FN+ 10.00
152 G 3.00
153 FN+ 8.00
154 FN/VF 11.00
155 VG+ 6.00
157 FN 6.00

STAR TREK (GOLD KEY)
4 NM- 150.00
12 VG- 10.00
38 VF/NM 29.00
38 VG 5.00
42 VF- 11.00
45 VG 3.00
46 FN/VF 8.00
49 G 2.00
50 FN+ 6.00
51 VG/FN 4.00
51 NM- 13.00
53 VF/NM 12.00
58 VG+ 3.00
59 VG 3.00

STAR WARS
107 MINT (4 available) 45.00
107 NM/M (6 available) 35.00
107 NM 29.00
107 NM 29.00
107 NM- 25.00

STEVE ZODIAC & FIREBALL XL5
10-108-401 G 5.00

STRAIGHT ARROW
4 VG 22.00

STRANGE ADVENTURES
11 VG- 70.00
17 FN- 100.00
27 VG+ 70.00
40 VG 55.00
92 G 11.00
92 G- 9.00
96 FR/G 8.00
97 FR 6.00
99 VG/FN 24.00
108 VG- 14.00
109 FN+ 29.00
113 VG- 12.00
114 G 7.00
117 G+ 60.00
120 G- 19.00
121 G+ 8.00
122 VG 13.00
123 G- 11.00
126 G/VG 19.00
127 FN 19.00
128 FN+ 21.00
130 VG 13.00
131 VG/FN 15.00
132 VG/FN 19.00
135 G/VG 12.00
138 FN 24.00
139 VG+ 10.00
140 FN 13.00
143 FN- 12.00
144 VF- 58.00
145 VF 30.00
146 VF- 26.00
148 FN- 12.00
149 VF/NM 45.00
150 VG 12.00
157 FN+ 15.00
158 VF+ 36.00
159 FN/VF 20.00
160 FN/VF 27.00
163 FN 10.00
164 VF+ 27.00
165 FN- 9.00
170 FN- 9.00
180 G/VG 27.00
182 FN+ 6.00
184 VG 24.00
188 FN+ 6.00
190 VG 28.00
195 VG 17.00
201 VG+ 10.00
205 VG 18.00
212 VF 23.00
215 FN/VF 15.00

STRANGE TALES
102 G/VG 39.00
104 G+ 29.00
105 G+ 30.00
114 G+ 40.00
122 FN+ 16.00
127 FN- 12.00
132 VF 23.00
136 FN 8.00
144 G+ 4.00
145 FN 9.00

STUMBO TINYTOWN
12 VG+ 5.00

SUPERBOY
36 FR+ 15.00
49 FR 9.00
53 G+ 15.00
53 G- 9.00
59 G/G 10.00
67 G 9.00
68 G/VG 49.00
77 FR/G 7.00
78 G/G+ 15.00
79 FR+ 4.00
80 G+ 12.00
83 FN- 15.00
83 VG+ 12.00
86 FR/G 8.00
92 VG/FN 13.00
100 G/VG 23.00
109 VG 5.00
115 FN+ 9.00
126 FN 9.00
167 FN- 3.00

SUPER GREEN BERET
1 VF+ 16.00

SUPERMAN
100 G 150.00
101 FR/G 21.00
103 FR+ 16.00
105 FR- 11.00
107 G- 24.00
109 PR 6.00
110 FR+ 16.00
112 FR/G 15.00
113 G+ 26.00
113 G- 18.00
115 FN 69.00
117 FR+ 14.00
118 G- 20.00
121 G 16.00
124 FR/G 14.00
125 FN- 49.00
126 G+ 24.00
127 G/VG 26.00
128 G/VG 25.00
128 FR/G 14.00
129 G/VG 25.00
129 PR/FR 6.00
130 G- 13.00
132 G/VG 19.00
132 G/G+ 17.00
133 VG+ 33.00
135 FR/G 11.00
136 VG+ 33.00
137 FR+ 10.00
139 G- 13.00
140 G+ 19.00
141 FR 6.00
142 G/VG 17.00
143 G/VG 17.00
145 G- 10.00
147 G+ 16.00
147 G 14.00
148 G+ 15.00
149 G+ 15.00
152 G- 6.00
155 FN/VF 31.00
160 FN- 18.00
161 VG- 12.00
164 FN- 13.00
164 VG+ 12.00
165 VG 10.00
171 FN- 14.00
177 FN 16.00
180 FN 16.00
180 G/VG 7.00
181 FN- 12.00
186 FN- 10.00
188 FN+ 13.00
188 FN 12.00
192 FN- 10.00
196 FN+ 15.00
198 VF+ 36.00
199 VG 40.00
233 VG- 5.00
237 VF 8.00
252 (100 Page) FN 14.00
278 (100 Page) VF/NM 30.00
ANN. 1 G+ 85.00
ANN 1 G 55.00
ANN. 1 FR/G 38.00
ANN 2 VG 54.00
ANN 4 FN 50.00
ANN. 4 VG+ 38.00
ANN 5 VF- 90.00
ANN. 6 VF- 85.00

SUPERMAN FAMILY
166 (100 Page) VF 16.00

TALES FROM THE CRYPT
21 VG+ 165.00
25 VG/FN 110.00

TALES OF SUSPENSE
40 G+ 120.00
41 G 52.00
41 G- 44.00
41 G- 44.00
47 G/VG 26.00
51 G- 9.00
52 G+ 16.00
53 G/VG 17.00
57 G/VG 20.00
57 G+ 18.00
58 G/VG 36.00
59 VG/FN 55.00
60 VG+ 25.00
60 VG- 17.00
61 FN 19.00
61 VG+ 14.00
62 VG 13.00
63 VG- 30.00
63 G/VG 24.00
64 VG 13.00
65 FN- 34.00
66 G/VG 17.00
68 FN/VF 15.00
74 VF 23.00
79 FN/VF 19.00
82 VF+ 26.00
86 VF+ 26.00
87 VF- 19.00
88 VF- 17.00
89 VF 23.00
90 VF- 17.00
91 VF+ 26.00
91 VF- 17.00
92 VF+ 26.00
92 VF- 17.00
93 VF 23.00
96 VF 23.00
97 VF+ 26.00
98 VF- 17.00

TALES OF THE UNEXPECTED
30 VG 22.00
30 VG- 18.00
46 G+ 20.00
53 G/VG 16.00
55 VG+ 22.00
59 VG+ 22.00
81 VF 29.00
82 VF 29.00
83 VF+ 22.00
91 VF+ 22.00

TALES TO ASTONISH
36 VG+ 80.00
46 VG+ 26.00
49 G+ 19.00
50 FN- 21.00
57 VG- 22.00
59 G/VG 20.00
60 FN 50.00
70 FN+ 19.00
78 VF- 18.00
86 VF- 16.00
87 VF- 16.00
90 VF- 16.00
92 VF- 20.00
100 FN+ 15.00
101 FN/VF 19.00

TARZAN
22 VG 22.00
29 FN+ 44.00
37 VG+ 15.00
108 VG+ 3.00
112 VG+ 3.00
154 NM- 16.00
156 NM 14.00
166 NM- 13.00

TEX MORGAN
8 FN 26.00

TEEN TITANS (1966)
19 FN/VF 13.00
20 VG+ 7.00
26 VF- 8.00

TERRY TOONS
53 FN- 19.00
78 G/VG 10.00
80 G+ 8.00
81 G 6.00

TEX MORGAN
8 FN 34.00

THOR
126 VG/FN 28.00
133 FN/VF 18.00
134 VG+ 10.00
137 VG/FN 9.00
139 VF- 23.00
139 VF- 23.00
139 VG- 5.00
140 VF 26.00
141 VF 17.00
142 VF- 15.00
143 FN/VF 11.00
146 VF+ 20.00
146 VF+ 20.00
147 VF+ 20.00
149 VF+ 20.00
150 VF 17.00
151 VF+ 20.00
152 VF+ 20.00
152 VG 5.00
153 VF+ 20.00
154 VF 17.00
154 VF 17.00
155 VF/NM 24.00
156 VF 17.00
157 FN/VF 11.00
158 VF- 30.00
158 FN 16.00
159 VF 17.00
160 FN+ 9.00
161 VF 12.00
162 FN/VF 11.00
163 VF+ 13.00
164 VF+ 13.00
165 VF 30.00
166 VG+ 5.00
167 FN 6.00
168 VG+ 5.00
169 FN/VF 11.00
170 VG+ 4.00
172 VF+ 13.00
172 VG/FN 5.00
173 VG+ 4.00
174 VF- 11.00
175 FN/VF 9.00
175 VG 3.00
176 VF+ 13.00
176 VF 11.00
176 FN 6.00
177 VF 12.00
178 VF+ 13.00
179 VF- 10.00
180 VF 11.00
181 VF 11.00
183 FN 3.00
184 VF+ 5.00
185 FN+ 3.00
190 VF/NM 6.00
191 VF+ 5.00
192 VF/NM 6.00
193 FN/VF 18.00
196 VG+ 2.00
197 VG+ 2.00
198 VF- 3.00
199 FN 3.00
200 VF- 4.00
ANN 2 FN 13.00

THRILLING COMICS
74 VG- 34.00
75 VG- 13.00

THUNDER AGENTS
3 VF+ 26.00

TIGER GIRL
1 FN/VF 8.00

TIM HOLT
36 G 6.00

TOMAHAWK
60 G 4.00
85 VG- 4.00

TOMB OF DRACULA
1 VF- 47.00
5 FN- 7.00

TOR (ST. JOHN)
5 G 9.00

TWILIGHT ZONE
FC 1288 FN 21.00
01-860-207 FN+ 15.00
12-860-210 FN 13.00
4 VG+ 6.00
5 VG 5.00
6 VG- 4.00

TWO FISTED TALES
32 FR+ 8.00

UNDERSEA AGENT
1 VF 22.00

UNEARTHLY SPECTACULARS
2 VG- 4.00
3 FN/VF 8.00
3 FN 6.00

UNEXPECTED
105 FN- 9.00
107 VF 15.00
114 VF 15.00
119 VF 15.00
123 FN/VF 7.00
125 VF 9.00
128 VF- 12.00
131 VF 10.00
133 VF 10.00
134 VF- 9.00
135 VF 10.00
136 VF+ 11.00
157 (100 Page) VG 6.00
158 (100 Page) VG 6.00
159 (100 Page) VF+ 22.00
160 (100 Page) VF+ 22.00

VAMPIRELLA (WARREN)
1 G/VG 50.00
14 VG+ 9.00
21 VF 20.00
26 VF 13.00
27 VF- 11.00

WALT DISNEY'S COMICS & STORIES
(List prices are 55% to 75% below guide.)
67 VG 23.00
74 VG+ 19.00
86 VF- 39.00
88 FN 26.00
93 VG 15.00
94 G 7.00
96 FN/VF 27.00
97 FN/VF 27.00
96 G+ 8.00
98 G+ 16.00
99 FN 18.00
110 VG+ 15.00
111 VF+ 30.00
111 VG 10.00
115 FN/VF 10.00
127 VF+ 27.00
128 VF- 18.00
132 VF 24.00
134 VF- 40.00
134 VG 18.00
137 VF+ 26.00
138 FN- 18.00
139 VF 21.00
152 VG- 4.00
211 FN 6.00

WAMBI, JUNGLE BOY
3 (1948) VG 39.00
11 VG+ 12.00

WEIRD SCIENCE
10 FR+ 23.00
22 FR+ 23.00

WEIRD SCIENCE-FANTASY
26 G- 16.00

WEIRD WAR TALES
2 G/VG 7.00
12 VF/NM 12.00

WESTERN COMICS
7 VG- 26.00
14 VG/FN 27.00
28 VG 20.00
62 VG 16.00
77 VG 16.00

WESTERN HERO
83 VG- 12.00

WESTERN LOVE
2 VG/FN 32.00

WESTERN OUTLAWS
12 G- 4.00

WHIZ COMICS
117 G/G 14.00
118 G (1/2 page missing) 6.00

WILD BOY (ZIFF-DAVIS)
11 FN+ 30.00

WILD, WILD WEST
1 VG 22.00
2 G+ 11.00
3 VG 12.00
4 VF+ 50.00
6 VF- 38.00
6 VG 11.00

WITCHING HOUR
11 VF 11.00
17 VF+ 9.00
19 VF- 7.00
21 VF- 7.00
38 (100 Page) FN 12.00

WOLVERINE
2 (1982) NM 7.00

WORLD'S FINEST
82 FR/G 17.00
83 G+ 30.00
86 G+ 30.00
94 G/VG 59.00
94 G+ 49.00
97 G/VG 22.00
97 G 14.00
100 VG/FN 70.00
101 VG- 18.00
102 G 12.00
103 VG+ 24.00
104 G+ 15.00
105 VG/FN 25.00
110 G+ 15.00
111 VG+ 21.00
112 FN 28.00
113 VG+ 21.00
114 VG+ 21.00
115 VG 19.00
116 VG+ 21.00
119 VG 19.00
119 G+ 10.00
120 FN- 25.00
120 VG 17.00
121 FN 28.00
121 VG- 14.00
123 VF 33.00
124 VG 10.00
128 VG 10.00
130 FN/VF 22.00
131 FN- 13.00
134 FN- 13.00
135 FN/VF 22.00
138 FN+ 17.00
154 FN 8.00
156 FN- 21.00
156 VG 17.00
157 VG+ 6.00
158 VG 5.00
159 VF 19.00
159 VG 5.00
160 VG+ 6.00
162 VF 15.00
164 VF 15.00
166 VG/FN 5.00
168 VF- 13.00
170 (80 Page) FN- 9.00
173 FN 18.00
174 VF- 13.00
175 FN 6.00
176 VF- 11.00
177 FN/VF 10.00
180 VG+ 3.00
181 VF+ 7.00
181 VF- 6.00
188 (Giant) VF- 20.00
190 VF/NM 8.00
192 VF 5.00
195 VF/NM 8.00
197 (Giant) VF/NM 33.00
197 (Giant) VF 24.00
197 VF- 16.00
198 VF- 45.00
198 FN 26.00
198 VG/FN 20.00
198 VG- 12.00
199 VG+ 16.00
199 VG 13.00
199 VG 13.00
202 FN- 3.00
222 VF+ 6.00
223 (100 Page) VF/NM 25.00
223 (100 page) FN+ 9.00
224 (100 Page) VF- 15.00
225 (100 Page) VF+ 20.00
225 (100 Page) VF 17.00
225 (100 Page) VF 17.00
226 (100 Page) VF+ 20.00
226 (100 Page) VG 6.00
227 (100 Page) VF 12.00
228 (100 Page) VF- 15.00
163-165, 167, 168, 171, 172, 174, 177, 178, 180, 182-187, 189, 193, 200-202, 219-221, 224-226 (Set) Avg. VG+ 39.00
235-243 (Set) Avg. VF 29.00
283, 285-294 (Set) Avg. NM- 16.00
300-305, 307-310 (Set) Avg. NM 10.00
311, 313, 314, 316-321 (Set) Avg. NM 8.00

X-MEN
8 VG 58.00
14 FN 70.00
19 FN 36.00
20 VG 19.00
27 VG+ 21.00
28 FN+ 45.00
29 FN 28.00
30 FN 28.00
31 G/VG 8.00
33 FN- 17.00
34 FN+ 21.00
35 VG 22.00
36 FN- 17.00
37 FN/VF 27.00
38 VG+ 18.00
39 FN- 17.00
41 FN 18.00
42 FN/VF 27.00
48 FN+ 19.00
49 VF- 34.00
58 VG/FN 21.00
64 FN/VF 28.00
66 VG+ 11.00
79 VF+ 17.00
123 VF/NM 16.00
125 VF/NM 18.00
125 VF/NM 18.00
126 VF+ 15.00
129 VF+ 18.00
130 NM 19.00
140 VF/NM 22.00
ANN 2 FN 13.00

YOGI BEAR (GOLD KEY)
13 (Giant) FN+ 11.00
26 FN- 3.00

YOUNG EAGLE
1 G/VG 12.00

YOUNG ROMANCE (DC)
200 (100 Page) VG 23.00

LOTS! Please Order by Lot Number.

1. Action 213 FR-, 323 G+, 369 FN+ 10.00

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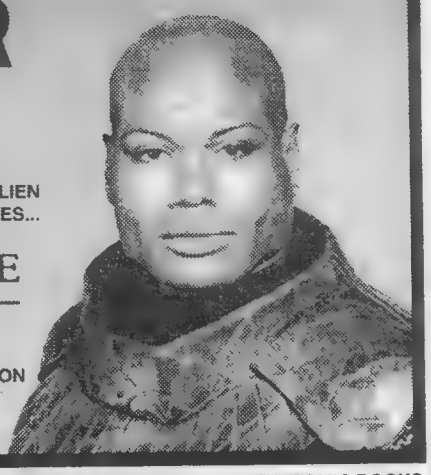

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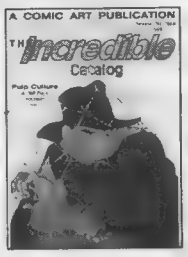

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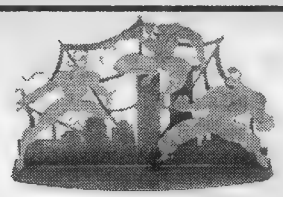

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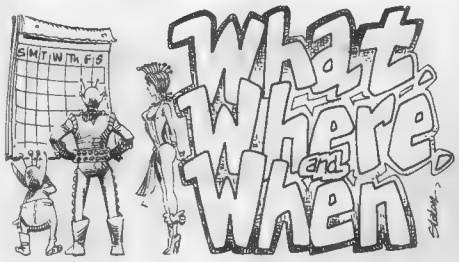

CALIFORNIA

Jan 17 CA, Los Angeles. Comic Book & Science Fiction Convention, Shrine Auditorium Expo Ctr. 700 W. 32nd St., SH: 10am-5pm, A: $5. Bruce Schwartz, 2319-A W. Olive Ave., Burbank, CA 91506. PH: 818-954-8432.

CONNECTICUT

Jan 10 CT, West Haven. Comic Book, BB Card & Beanie Baby Show, K of C Hall. 263 Center St., (Northbound) Exit 44 off I-95 or (Southbound) Exit 43 off I-95, SH: 9:30am-3:30pm, A: free. Mrs. Aurella V. Wacks, PO Box 5078, Milford, CT 06460. PH: 203-874-3545 or FAX: 203-876-8427.

Jan 24 CT, Milford. Comic Book, BB Card & Beanie Baby Show, Saint Gabriel School. Tudor Rd., Exit 34 off I-95 take R., SH: 9:30am-3:30pm, A: free. Mrs. Aurella V. Wacks, PO Box 5078, Milford, CT 06460. PH: 203-874-3545 or FAX: 203-876-8427.

FLORIDA

Jan 16-17 FL, Orlando. Florida Extravaganza (FX '99), Orange Cty. Convention Ctr. 9800 International Dr., SH: Sat. 10am-6pm, Sun. 10am-4pm, T: 1,000. Laura or Bruce Zalkin, PH: 941-343-0094.

Jan 22-24 FL, Pensacola. Comic Books, Sports Cards, NASCAR, Coins, Toys & Stamps Show, Cordova Mall. SH: mall hrs., T: 65, F: $125. Bases Loaded Promos., Inc., 295 Bryan Rd., McMinnville, TN 37110. PH: 931-939-3063 or 615-731-5009.

Jan 29-31 FL, Panama City. Comic Books, Sports Cards, NASCAR, Coins, Toys & Stamps Show, Mall. SH: mall hrs., T: 65, F: $125. Bases Loaded Promos., Inc., 295 Bryan Rd., McMinnville, TN 37110. PH: 931-939-3063 or 615-731-5009.

GEORGIA

Jan 10 GA, Atlanta. Comic Book Convention, Marriott Hotel, Gwinnett Place. 1775 Pleasant Hill Rd., I-85, Exit 40, SH: 10:30am-5pm, T: 80, F: $55., A: $4. Wes, PH: 404-361-7682.

ILLINOIS

Jan 3 IL, Naperville. Action Figure & Comic Book Show, Radisson Hotel. Corner of Naper & Warrenville Rds., just off I-88, SH: 10am-3pm, T: 8', F: $45. A: $2., under 10 free. Graham Crackers Comics, Jamie Graham, 1271 Rickert Dr., Naperville, IL 60540. PH: 630-355-4310.

Jan 9 IL, Orland Park. Comic Books, Toys, Beanies, Cars & Card Show, Civic Ctr. 1 blk. W. of LaGrange Rd. (Rt. 45) at 147th St., T: 85-6', F: $30., A: $1. John Leary, 9522 W. Shore Dr., Oak Lawn, IL 60453. PH: 708-423-1758.

Jan 24 IL, Orland Park. Comic Books, Toys, Beanies, Cars & Card Show, Civic Ctr. 1 blk. W. of LaGrange Rd. (Rt. 45) at 147th St., T: 85-6', F: $30., A: $1. John Leary, 9522 W. Shore Dr., Oak Lawn, IL 60453. PH: 708-423-1758.

INDIANA

Jan 2-3 IN, Goshen. Multi Hobby Collectibles Show, Inn. US 33, SH: Sat. 10am-6pm, Sun. 11am-5pm, T: 30. Gene Haberstich, PO Box 908, Goshen, IN 46527. PH: 219-533-1887.

Jan 9-10 IN, Merrillville. Multi-Hobby Colectibles Show, Century Mall. US 30 at Broadway, SH: Sat. 10am-9pm, Sun. 11am-5pm. Gene Haberstich, PO Box 908, Goshen, IN 46526. PH: 219-533-1887.

Jan 10 IN, Indianapolis. Comic Book & Toy Show, Quality Inn East. 3525 N. Shadeland Ave. (Exit I-70 or I-465), SH: 10am-4pm, T: 6', F: $40. for 1, $35. ea. for 2 or more. Brian Livingston, PH: 513-522-1231.

Jan 16-17 IN, South Bend. Multi Hobby Collectibles Show, Brentwood Hall. 3900 Lincolnway W., 1 mi. E. of Airport, SH: Sat. 10am-6pm, Sun. 11am-5pm, T: 80. Gene Haberstich, PO Box 908, Goshen, IN 46526. PH: 219-533-1887.

Jan 17 IN, Lexington. Comic Book & Toy Show, Holiday Inn South. I-75, Exit 104, SH: 10am-4pm, T: 6', F: $40. for 1, $35. ea. for 2 or more, A: $2., 12 & under free. Brian Livingston, PH: 513-522-1231.

Jan 23-24 IN, South Bend. Multi Hobby Collectibles Show, Scottsdale Mall. 1390 E. Ireland Rd., SH: Sat. 10am-9pm, Sun. 11-5pm, T: 60. Gene Haberstich, PO Box 908, Goshen, IN 46527. PH: 219-533-1887.

Jan 30-31 IN, Warsaw. Multi Hobby Collectibles Show, Kosciusko Cty. Fairgrounds. 1400 E. Smith St., SH: Sat. 10am-6pm, Sun. 11am-5pm, T: 40. Gene Haberstich, PO Box 908, Goshen, IN 46526. PH: 219-533-1887.

KENTUCKY

Jan 9-10 KY, Louisville. Comic Book, Sports Cards & Collectibles Show, Oxmoor Ctr. Mall. I-264 at Shelbyville Rd., SH: mall hrs., T: 75-8', F: $95., A: free. Front Row Promotions, Inc., Terry Armstrong, 1745 Houston Ct., New Albany, IN 47150. PH: 812-948-9902.

LOUISIANA

Jan 3 LA, Baton Rouge. Comic Book, Sports Card & Beanie Baby Show, Holiday Inn South. I-12 & Airline Hwy., SH: 10am-5pm, T: 49, F: $45.-$55., A: $1.50. C&C Promotions, 3068 Monterrey Blvd., Baton Rouge, LA 70814. PH: 504-923-2349 or 775-9846.

MICHIGAN

Jan 1 MI, Eastpointe. 6th Annual New Year's Day Show, Eagles Post. 8 Mile Rd., just W. of Gratiot, SH: 10am-3pm, A: $4. Classic Prods., PO Box 472, Fraser, MI 48026. Joseph Pellegrino, PH: 810-790-6290 eves., 775-3289 after 12noon or Marilyn, PH: 810-939-4206.

Jan 3 MI, Saginaw. Comic Book, Sports Card, Beanie Babies & Memorabilia Show, St. Vincent Home. 925 N. River, SH: 9:30am-5pm, T: 30-8', F: $20., A: free. Rick Doud, PH: 517-781-0490 ext 363 or 684-2684.

Jan 10 MI, Lansing. Sparta Comic Book, Toys & Sports Card Show, Kellogg Center. MSU Campus Big Ten Room A, SH: 10am-4pm, T: 70-8', F: $40. in advance, $45. at the door, A: $2. Motor City Conventions, Michael Goldman, 19785 W. 12 Mile Rd. Ste. 231, Southfield, MI 48076. PH: 248-426-8059.

Jan 17 MI, Clawson. Encore-Con Comic Book & Toy Show, Knights Of Columbus. 870 N. Main St. (btw. 14 & 15 Mile Rd.), SH: 10am-4pm, T: 45-8', F: $35. in advance, $40. day of show, A: $2., 6 & under free. Motor City Conventions, 19785 W. 12 Mile Rd., Ste. 231, Southfield,

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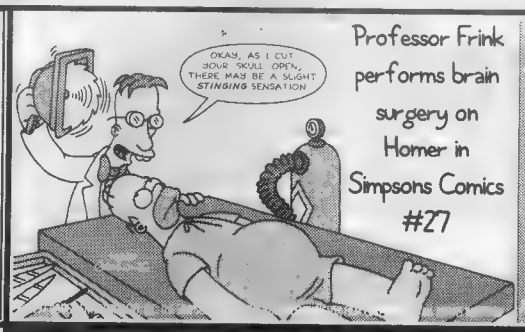

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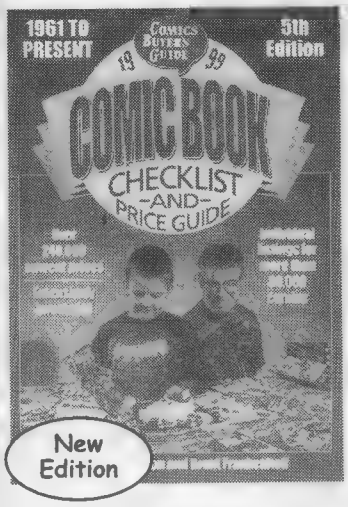

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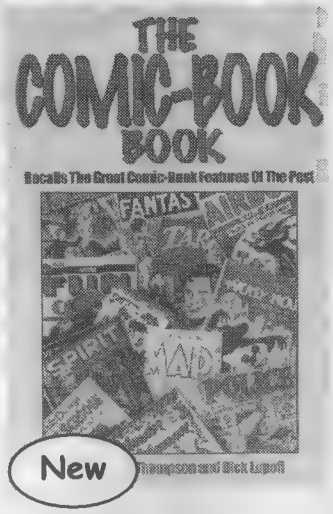

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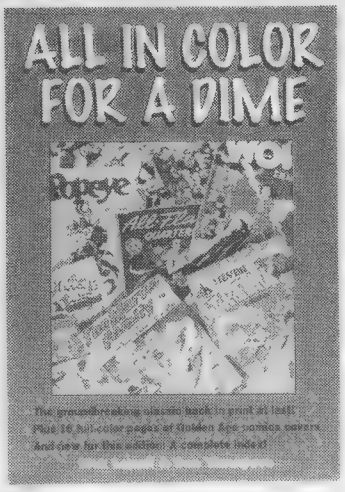

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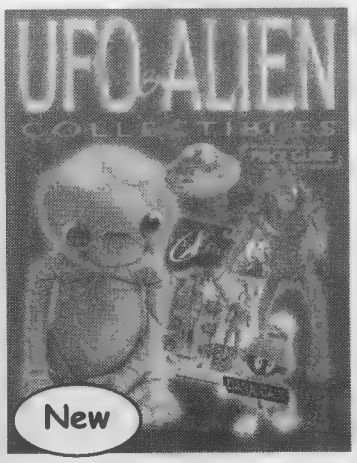

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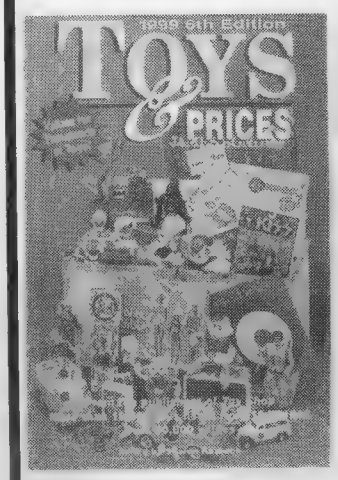

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A goofy kid. A publisher's promotion. A national news story. A dead kid. Ten years later, CBG asks...

DID YOU KILL JASON TODD?

Another CBG inquest by SCOTT BRICK

DC advertisement, *Batman* #427: "Robin will die because The Joker wants revenge, but you can prevent it with a phone call."

***Gotham Gazette* article, Sept. 17, 1988:** "Jason Todd, ward and adopted son of wealthy industrialist Bruce Wayne, died yesterday as the result of an unexplained explosion near Magdala, Ethiopia. Tragically, the event occurred mere moments after Jason was reunited with his birth mother, Sheila Haywood, herself a victim of the blast. Wayne, a Gotham native, was on hand to identify the bodies ..."

***Bat-Signals*, the *Batman* letters column, *Batman* #428:** "Dear Editor: Don't make a big fuss about Robin getting killed. Waste him, bury him, and get on to important things. Robin was a wimp ... Life is cheap!"

— Daniel Snyder, Wimber, PA

Depending upon which way you voted, the death of Jason Todd is either a scenario of thwarted justice (wherein 5,000 admitted culprits have gone unpunished for a decade) or it's a cause for joyous celebration. However you choose to look at it, though, the responsibility for his death rests on fandom as a whole. *You* killed Jason Todd.

In September 1988, DC placed the fate of Batman's sidekick in the hands of a public who couldn't stand him, allowing comic-book readers' collective voice to determine whether Jason Todd lived or died. By the narrowest of margins, a mere 72 votes, Jason perished by public decree.

Let's remind ourselves before going any further, however, that no lives were actually lost. This was, after all, a pen-and-ink creation, a flight of fancy who shed no blood as he died. This wasn't a case of Pontius Pilate casting Christ's fate upon the misguided crowds; this was a comic-book character. Yet, in the heat of the moment, people forgot that. The public outcry was deafening, similar in volume to the response to Gwen Stacy's passing in 1973, yet differing intensely because most fans applauded Jason's fate. Both the comics press and the international news raked DC over the coals, proclaiming their indignation for the company's seemingly bloodthirsty publicity stunt.

Now, 10 years later, a few questions remain, the first and most obvious being *why?* Why would DC put such a universally recognized character's life in the fickle hands of fandom?

Second, why did fans choose to let him die? What was it about Jason Todd that made him a target of such intense hatred and bitterness that more than 5,000 people took time out of their lives (and money out of their pockets) to kill him?

Last, however, comes the most important question: Were the fans really to blame? A decade ago, the press accused DC of rigging Jason's death, claiming it was a foregone conclusion that Robin would die, paving the way for a third version of the character DC hoped would finally click with the fans. It was an accusation that angered DC at the time and, indeed, angers them still, for they say they believe it was unjustified.

Yet we must ask, a decade later — if for no other reason than to finally clear the air — was there a fix? Did the voting really matter? And, more important, did the fans who voted to kill the late, unlamented Jason Todd really bear any guilt at all?

The beginning of Robin's end. Robin's last stand occurred in a four-part biweekly storyline entitled "A Death in the Family," running in the pages of *Batman* #426-429 (Dec 88-Jan 89). The seeds for Jason's death were planted much earlier, however, during 1988's editorial Bat-Conference. "At the time, about once a year Jenette Kahn would take the editorial staff somewhere, and we would have three days of blue sky, making plans and bouncing around ideas," said Batman Group Editor and legendary Bat-writer Denny O'Neil. "I was staring out the window and just said something about an 800 telephone number. We started talking about it, and, as always in those situations, there were about six or eight people in the room, so everyone contributed something. By the end of that afternoon, we had decided to do a major stunt to let the readers decide the fate of one of our characters using this telephone technology. When we got back to New York, the appropriate people investigated it, talked to the phone company, the lawyers, and so on, and we decided we could do it."

Denny O'Neil

Soon thereafter, DC announced to its fans that Jason Todd's ultimate fate would rest with them. By dialing a phone number, fans would be charged 50¢ for contributing to the ongoing life or premature death of a major comic-book hero.

But how did the idea to "decide the fate of one of our characters" become the decision to kill Jason Todd, specifically? In the end, it came down to a number of factors, chief among them the fact that fans had never taken to the new Robin, and he wasn't exactly popular among the creators, either.

"You've heard the phrase, 'A character takes on a life of its own'? Well, Jason really did," said O'Neil. "I never set out to make him an unpleasant kid, and the writer who created him,

These panels are from ***Batman*** *#428 (Jan 89).*

Gerry Conway, I've spoken to Gerry about him, and that certainly wasn't Gerry's intention, either, but somehow or other he did become unpleasant. So, obviously, that factored into things.

"Also, if we were going to do the telephone stunt, it had to be a major character. It wasn't somebody we could invent, then kill off. It had to be somebody who was identifiable by everybody who knew about comic books; otherwise the stunt would be virtually meaningless. The nature of the stunt demanded that it be one of our high-profile characters. Taking all of that into consideration, at the end of the day, Robin was really the only choice."

Soon came the practical considerations involved in executing such a stunt. "Did we want to prepare two complete issues? Did we want to prepare two endings to the story?" mused O'Neil. "If this thing ran three days, it would delay our publishing schedule. We resolved all of that, we got our death scene, or our life scene, down to two panels, so that was relatively easy. Then we did the stunt."

On Sept. 15 and 16, 1988, DC began what O'Neil would later term "The Great Robin Experiment."

Readers throughout the U.S. and Canada were urged to call to place their votes. "Dan Raspler, who was my assistant at the time, and my wife, Marifran, and I checked the phones every couple of hours to get a recorded message from the phone company to determine the kid's fate," said O'Neil. "At 20 minutes after 8 p.m. on the last day, the stunt having officially ended at 8, the final tally was in, and poor Jason Todd had bought the farm by 72 votes."

That was 72 votes out of 10,614 cast. The readers had clearly spoken. Rest in peace, Jason Todd.

So close and yet so far. The final reckoning showed 5,271 votes to keep Jason alive, while 5,343 came in to kill him, results that were far from what many at DC said they had expected. "I was betting the vote would be overwhelmingly in favor of killing, because I thought the fans would want to know whether we would really go through with it," said O'Neil, "daring us to do it, if you will. Dick Giordano was betting the vote would be overwhelmingly in favor of saving him. We were both wrong."

The vote was surprisingly close, especially considering the contempt most fans had for Jason. "Someday I may figure out what went wrong with Jason Todd," said O'Neil. "Something sure did. I've talked to Gerry about it a couple of times. At the time they were going to promote Dick Grayson to become Nightwing, and Gerry had a few ideas for a different kind of Robin, but he was told, 'No, give us the traditional Robin; just give him a different name.' So he did kind of a carbon copy of Dick Grayson, and, unfortunately, it never rubbed fans the right way. Obviously, considering his fate."

After the voting, the fateful issue appeared, sealing Jason's fate forever. In *Batman* #424, Robin perished in a bomb blast rigged by The Joker. Another alternate version was prepared in which Robin miraculously survived the incident; O'Neil had both finished versions locked in his cabinet for months, awaiting the verdict. Obviously, the second version went unseen, until the survival panel was printed in Les Daniels' *DC: 60 Years* book.

The public response to the "Experiment" was deafening. News of DC's open voting soon found its way into international media. In addition to being picked up by Reuters and The Associated Press, Jason's death was reported in *Time, Newsweek,* and *The Wall Street Journal.* "We got enormous press coverage," said O'Neil. "I mean, I was on hundreds of radio shows; people in England would call me up and say they'd just heard me on the radio. The wire-service stories were picked up by everybody; we were all over the place. For three days I did nothing but sit at my desk, on the telephone, giving interviews.

"The publicity person did not OK every request; she was kind of choosy about which ones I did; and I still, for three solid days, did no editorial work. I just sat and talked to radio people, to newspaper people, magazines, and so on."

Despite the international exposure, DC actually found itself in the middle of a public relations nightmare. "There was some awful backlash," O'Neil continued. "A lot of people behaved as though we'd killed a real kid. The word 'Roman Circus' was used a lot. I'm thinking, 'Wait a minute, this is paper and ink; this was not a real child!' DC didn't let me go on television, which didn't make sense at the time.

"It still doesn't make sense to me, but I'm glad, because, as this thing developed, I was glad that this face that had to ride the subways at night was not associated with that stunt!

"The backlash was ferocious. It made me realize that I'd been working under all the wrong premises all those years. I thought I was just a fiction writer who was working in this particular medium as a writer and editor of stories, and the reaction and the vehemence and the universality of the reaction made me realize, no, I'm a guy who's in charge of folklore. Even if you never read a comic book, you know who Batman and Robin and Superman and Wonder Woman are, because they have been around so long and in so many media, they are our modern, post-industrial folklore in this country."

Fandom's furor. Surprisingly, there were a few people who said they were sad to see Jason go and quite a few fans who accused DC of being too bloodthirsty in its decision. "Any time you do something different, some people will be very vocal and very angry about it," said O'Neil. "The anger is something I don't understand, because, come on, it's a story. But they do. They don't care what's happening to the economy or the Middle East or the terrible mess the schools are in, but you mess with their favorite comic-book character and they are ready to lynch you!

"I just wish they wouldn't get so excited about it. Please understand, dear fan, that our job is to entertain you, not to offend you. We are trying, we are devoting about 45 hours per week to thinking of ways to entertain and amuse you. If we fail to do that, it's a failure; it's not because we set out to do the wrong thing."

The resultant avalanche of fan response was significantly different from the mail Marvel received when it killed Gwen Stacy in 1973. Gwen was a fan-favorite, and the readers decried her death loudly. With Jason, most of the mail came from joyful fans acting as though their fondest wish had been granted.

"Waste the little jerk!" was a common refrain.

"My dream is about to be answered!" cried another fan.

"Let's moider da bum!" urged yet another.

Clearly, many of the readers responded to their newfound responsibility over life and death matters with blood-curdling glee.

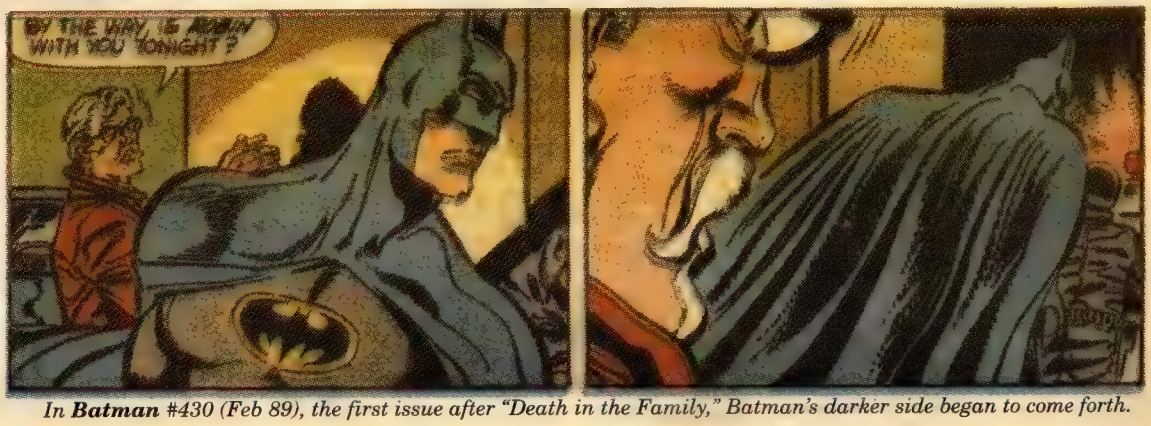
Despite the prevailing opinion that everyone in fandom was happy to see Jason go, there were quite a few children who couldn't understand the decision. For them, Robin's death was a matter of great sadness and even personal tragedy.

"I am very, very sad that you made Robin die," wrote 8-year-old fan Jenna Loughlin. "I have been crying for a whole day. Why did you make him die? That's what I can't figure out. He was a hero. You don't kill heroes, you save them! Please change your comic book!"

To the credit of everyone involved, then-Assistant Editor Dan Raspler took great care in responding to Loughlin. He explained in very simple terms why Robin died in the story itself, pointing out that he had chosen to sacrifice himself to save another person's life. He then explained the voting was determined by the fans and that he couldn't change the result. "I'm sorry you cried for a whole day," Raspler added. (To its further credit, DC acted sensitively to its young readers throughout the stunt, carefully avoiding the word "die." "Robin will live," the telephone ad read, or, "Robin will not survive.")

Unfortunately, despite publishing the results of the phone poll in *Batman* #429, cynics soon began using the word "fix." Whereas the national press seemed to focus on the bloodthirsty aspects of DC's decision, the comics press accused the company of rigging the results. "We were accused of all sorts of things," said O'Neil. "One of the accusations was it was fixed. And this was from a journalist! I thought, 'Well, *you're* a journalist, why don't you call the phone company and check this? That's what journalists do, before making this accusation in print!' "

Jim Starlin, the man who wrote "A Death in the Family," remembered being inadvertently involved in the scandal. "I did an interview with a guy from ***CBG*** at that time," said Starlin, "and when the issue came out, they put a headline on it that made it sound like it was rigged from the beginning that Robin was



In ***Batman*** *#430 (Feb 89), the first issue after "Death in the Family," Batman's darker side began to come forth.*

Denny O'Neil kept the alternate outcome panels in his office for several years until this one made its way into Les Danels' ***DC: 60 Years*** *book.*

going to die. In the interview itself, there was nothing like that even mentioned. Still, I got a lot of heat from DC at the time because of it."

The opening paragraph of the Greg W. Myers story in #769 (Aug. 12, 1988) read, "In *Batman* #427, dated January 1989 and on sale in comic shops in September, readers of direct-sales copies will be given the opportunity to dial a special 900 telephone number and register a vote as to the outcome of the story." The headline was "Lifeline or deathline?"

Jim Starlin

Most people who believed in a fix pointed to DC's desire to get rid of the character one way or another. There were apparently many folks within DC's hallowed halls who didn't care for the little guy, sparking frank discussion about how to do away with him. Long before O'Neil came up with the idea for the phone stunt, Starlin himself had been lobbying for an ending to Jason's saga.

"I'd been pushing to get rid of Robin for a long time," admitted Starlin. "But that was just Robin in general, not Jason in particular. The whole idea of fighting crime with a teen-age companion just smacks of child endangerment to me... Later, Denny got this idea with the phone calls, and the rest is basically history."

So the assumption went that DC was intending to kill Jason Todd anyway and would have done so despite the final vote, yet it's an accusation DC flatly denies. Yes, they were considering killing him, yet, once the stunt was decided upon, DC would abide by the decision of the fans. Still, looking over ads that ran at the end of *Batman* #427, the likelihood of Jason's death seemed a foregone conclusion. "Robin will die because The Joker wants revenge," it read, "but you can prevent it with a phone call." Notice that it was not worded, "Will Robin live?" or, "Would you prefer it if he died?" but, rather, a clear "Robin will die."

Still, such wording could have come as a result of the prevailing negative response to the character and DC's assumption that, given the choice, the fans would put him down, more than any desire to influence their decision. Admittedly, DC didn't like the character, yet that's a far cry from rigging the results. "I was getting impatient with him; he was a little snot," O'Neil said. "Even before we thought of the telephone stunt, we were mulling ways to write him out of the continuity anyway within the year.

"It just seemed like my fault, probably. I had allowed him to skew too far into the churlish, nasty, surly kid. So we would either have to mount a major effort to revamp this character — or get rid of him. So that was already in my head when we thought of the telephone stunt. Clearly, however, the stunt would stand on its own, despite our feelings."

If the results had been in any way predetermined, there would have been no need to create an alternate ending to the story, yet just such an alternate was prepared. "It was pencilled and inked," maintained Starlin. "It was there, they had it all set up, even though I never figured it'd be used. When I scripted through that part of it, I zipped through it, figuring I was just wasting my time. Still, though, we were prepared for either way, whatever the fans wanted."

As DC declared, by a mere 72-vote margin, callers determined that Jason Todd would die.

Even though DC intended to stand by the results of the phone poll, the possibility remains that the voting itself might have been "stacked." Surprisingly, O'Neil freely admitted the likelihood, yet commented that it would have been the fans themselves who skewed the voting, rather than anyone at DC. "Conceivably, one person could have made the difference," said O'Neil. "There were all sorts of rumors being spread at the time. I heard that one guy programmed his computer to dial the killing number every 90 seconds for a few hours. If that's true, then that one guy made the difference."

"I remember hearing rumors about people calling tons of times," said Starlin, "although I don't really think anybody went to that extent. Besides, how can you determine that?"

Did DC vote? An interesting question presents itself: of the 10,614 votes, were any cast by the key parties involved? Did the folks at DC take part in the voting, on either side?

"Sure," O'Neil admitted. "As we got into it, I realized I was going to have an editorial headache, if this kid got killed, so I dialed the 'save him' number a couple of times."

"I, myself, voted to keep him alive," Raspler wrote in *Batman* #428 and #430, "but, alas, to no avail."

For his part, Starlin abstained. "I was down in Mexico when all that was going on," he said. "I had to come back to find out the results. I was pretty sure I knew, so I wasn't worried about it, but, when I came back, yep, the little sucker was dead!"

When the dust settled and the blood dried, it remained the poll's result to kill Jason Todd, and for better or worse, DC stuck by that choice. Jason has remained dead: no last-minute heroic acts of resuscitation on Batman's part, no supernatural intervention to return Jason's soul to his body. Still, the legacy of Robin was by no means over. A mere seven issues after the second Robin died, DC introduced Timothy Drake in *Batman* #436. Drake was the boy who would soon become Batman's third Robin. Having learned from the mistakes it made with Jason, DC seems to have gotten it right this time.

"Robin is essential; the mythos changes in a bad way without him," said O'Neil. "We took some time to rebuild Robin from the ground up. Give credit primarily to Chuck Dixon and Marv Wolfman for coming up with Tim Drake; I think he's the best Robin yet. With Tim, he's a nice kid, he's a believably contemporary kid, and I think he's a believable Robin.

"We changed the mix a little bit; he's not Bruce Wayne's ward or son or anything like that. It makes it a little trickier but also opens up story possibilities. As I say, I give almost complete credit to Marv and Chuck for doing the third Robin right. I had very little to do with it except to nod in approval from time to time."

The aftermath. Despite a temporary dark period in Batman's life during which he fought alone, much as he had in 1939 before Robin existed, the Batman mythos returned to normal after Jason Todd's death. It caused a decidedly loud response in 1988, yet, 10 years later, the effect on the comic books and on the medium itself is no longer obvious. Many within the comics industry believed it would spark a rash of such bloody decisions and the resultant deaths of several prominent characters, yet Jason's passing has had little remaining effect.

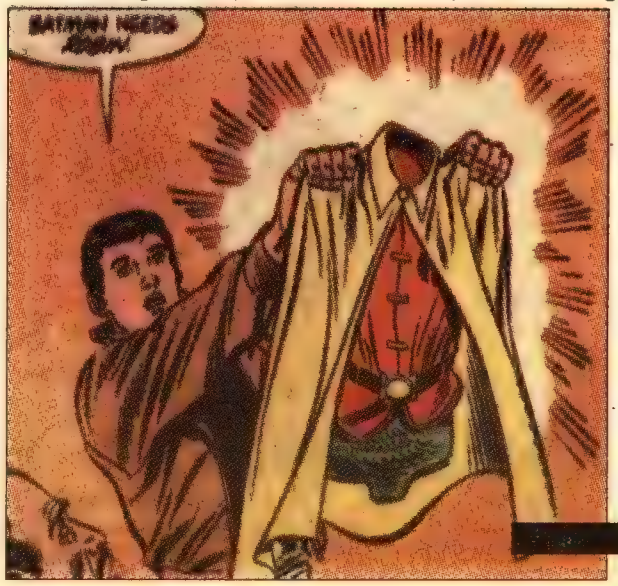
"No, not much effect at all," agreed O'Neil. "Nobody has tried to repeat the stunt, including us. This was in an era when the boundary between stage and audience had broken down. We wanted to do a post-modern event: involve the audience in the decision. That's part of what made the stunt really interesting; nobody had ever done that before. Unfortunately, nobody's done it since.

"So it was maybe useful in showing that, although comic-book readers are actually precious few, given the population of the country, there is still a lot of interest out there. The effect it had was to tell us that these characters are, in an odd way, important to the culture, even though, as I said, our readers are a tiny fraction of the viewers of a television show that would get canceled for bad ratings."

There were a few lingering effects — but on a far more personal level. Gerry Conway, the writer who not only created Jason Todd but who also killed Gwen Stacy, has had his name even more indelibly linked to the fates of famous dead characters. "Yeah, Gerry took the heat for Gwen Stacy and he's bearing the cross for poor Jason Todd, as well," laughed O'Neil. "But he's getting the last laugh; he's very prosperous and has his own solid career in television."

Looking back, one cannot help but wonder if the uproar was worth it. If placed in the same situation, would DC act the same way today? If Denny O'Neil knew then what he knows now, would he still opt to do the same kind of stunt?

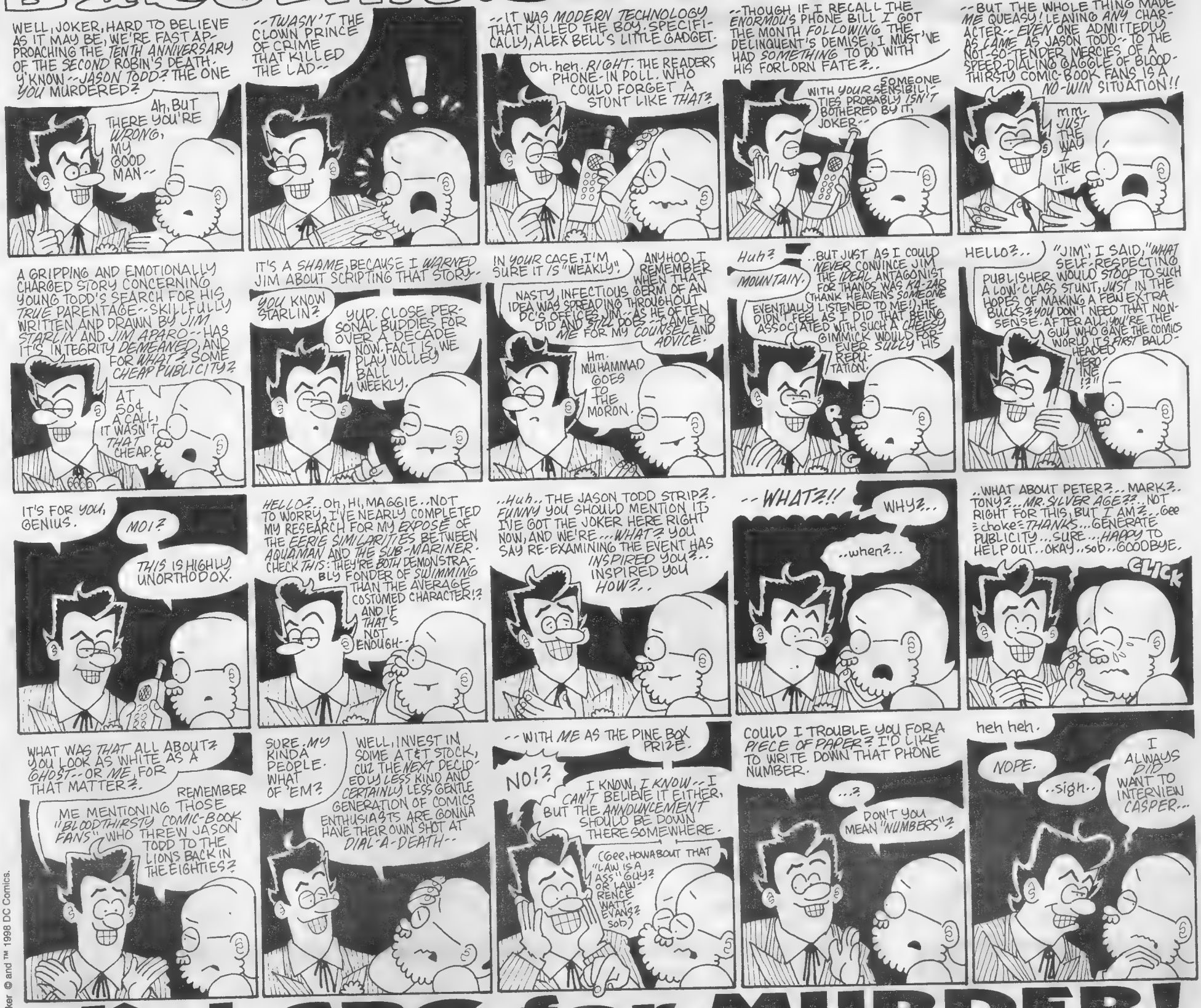
"Would I do it again? Absolutely," said O'Neil. "If the opportunity came up now and it was the right stunt, I would do it again, sure." ☎



Just 11 months after Jason Todd's demise, Tim Drake donned the sidekick's costume in ***Batman*** *#442 (Dec 89).*

Never again? Well... Read on!

Dateline: CBG by FRED HEMBECK



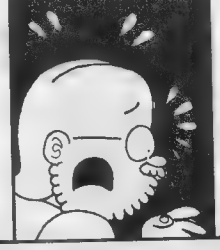
dial CBG for MURDER!

If you missed your chance to ring in for Jason Todd — or just wring his neck — Fred's (ahem!) volunteered to give you another chance!

To SAVE Cartoon Fred Hembeck from our fiendish editorial machinations...

Call 1 (715) 445-4612 and at the prompt, dial 630

Be sure to provide your name and address.
One caller will win a reward for saving Cartoon Fred!
Normal long-distance rates apply. Under 18, get your parents' permission.



To RUB OUT Cartoon Fred Hembeck and send him to the land of Barry and Bucky...

Call 1 (715) 445-4612 and at the prompt, dial 631

Be sure to provide your name and address.
One caller will get a bounty for whacking Cartoon Fred!
Normal long-distance rates apply. Under 18, get your parents' permission.

BLOODTHIRST BONUS! Is there a comics character you'd like to see meet his or her maker? Tell us who, and ***why***, in your message — whichever line you call!

Fred Hembeck and Dateline © and ™ 1998 Fred Hembeck. Joker © and ™ 1998 DC Comics.

Movie week reading, probably not worth buying.
D – Skip this issue
F – Avoid at all costs!

SUN, JAN 3

Born on this date:
Cheryl L. Ferraro
Tom Artis (1956)

MON, JAN 4

Born on this date:
Chic Stone (1923)
Denis McFarling (1954) **45** years ago
Dennis Yee (1955)
Bob Almond (1967)

TUES, JAN 5

CBG* #1314** ships — It's time for ***CBG's annual Year in Review issue, including the Top 10 Comics News Stories of 1998. Plus, this issue contains the 1999 *CBG* Fan Awards Ballot — the only valid means for voting.

Born on this date:
Sandy Hausler (1959) **40** years ago

WED, JAN 6

Born on this date:
Kay Reynolds (1951)
Bruce Douglas Patterson (1953)

THURS, JAN 7

Born on this date:
Werner Wejp-Olsen (1938)
Jay Lynch (1945)
Kevin J. Dooley (1953)
Bob Wiacek (1953)
Karl Kesel (1959) **40** years ago
Aaron A. Lopresti (1964) **35** years ago

FRI, JAN 8

Born on this date:
John Wellington
Boris Vallejo (1941)
Ken Steacy (1955)
James Pruett (1966)
Joe Pruett (1966)

SAT, JAN 9

Toronto Comicon II begins in Ontario, Canada. See Calendar Notes.

Born on this date:
M.J. Cullumber
Daniel Wilson (1957)
Fred Burke (1965)

Publishers

To see your comics listed here, please supply the exact shipping date for each title *as soon as possible*, preferably at least one month ahead of time. Send the information to: Maggie Thompson, CBG Calendar, 700 E. State St., Iola, WI 54990. The same goes for any other announcements, additions, and corrections.

CBG Calendar Notes

Shows listed are multiple-day, non-mall-show events with the primary focus on comic books. Further information about these and other shows, as well as creator appearances, can be found each week in the ***CBG*** features *What, Where, and When* and *Now Appearing*.

• **Toronto Comicon II**, Jan. 9 and 10, Westin Harbour Castle Hotel, 1 Harbour Square (corner of Bay St. and Queen's Quay), Toronto, Ontario, Canada. Guests include Ron Garney, Randy Green, Howard Porter, Joe Quesada, and Mike Weiringo. Admission: $7/day; $10/both days. Hours: Saturday 10 a.m.-5 p.m.; Sunday 11 a.m.-5 p.m. Info: (416) 761-1760.

Continuing This Week

• **Cartoon Art Museum**, 814 Mission St., San Francisco, CA. Call for updates on current exhibits: (415) CAR-TOON.

• **International Museum of Cartoon Art**, 201 Plaza Real, Boca Raton, FL 33432. Call for updates on current exhibits: (561) 391-2200. **Current exhibit: A Holiday Cartoon Celebration**, through Jan. 17. Holiday-themed cartoons and comics, including works by Carl Barks, Milton Caniff, Will Eisner, Chuck Jones, Walt Kelly, Thomas Nast, and Mort Walker.

• **Words & Pictures Museum**, 140 Main St., Northampton, MA. Call for updates on current exhibits: (413) 586-8545. **Current exhibits: Creepy & Eerie with Richard Corben** exhibit, through January 1999 at the Words & Pictures Museum, in Northampton, Mass. Curated in collaboration with *Heavy Metal* magazine, this exhibit features a wide variety of Corben's work, including paintings which mix oils, acrylics, airbrush, and markers. The exhibit is not intended for children. **Marvel Knights** exhibit of super-hero art by Marvel and Event artists, including Joe Jusko, Jae Lee, Jimmy Palmiotti, Joe Quesada, Mark Texeira, and Bernie Wrightson, through January 1999. The exhibit will showcase work from each of the four Marvel Knights titles: *Black Panther, Daredevil, Inhumans,* and *Punisher,* including covers, interior work, and scripts, as well as such Event comics as *Ash* and *Painkiller Jane*.

New comics scheduled to ship this week

The following information is taken from publisher and distributor solicitations and updates and is as accurate as possible at press time. Check with your local retailer to find out what day new comics go on the shelves. Comics that are delayed or rescheduled will be tracked in future *CBG Calendars*. **Note:** ✪ indicates a rescheduled comic book that appeared in a previous *CBG Calendar*.

Archie Comics

Knuckles #22, $1.75
Pals 'n' Gals Double Digest #39, $2.95
Sabrina the Teenage Witch #23, $1.75

Caliber

✪ *Pakkins' Land: Forgotten Dreams* #4, $2.95 (Sep)

Dark Horse

Oh My Goddess!: The Devil in Miss Urd #3 (of 6), $2.95
Star Wars: Mara Jade: By the Emperor's Hand #6 (of 6), $2.95
Territory #1 (of 4), $2.95

DC Comics

Adventures of Superman #565, $1.99
Batman: The Gotham Adventures #10, $1.99
Batman: No Man's Land, $2.95 (spec. ed., $3.95)
Birds of Prey #3, $1.99
Essential Vertigo: The Sandman #32, $4.50
Flintstones and the Jetsons #19, $1.99
Gifts of the Night #2 (of 4), $2.95
Martian Manhunter #4, $1.99
Power of Shazam! #47, $2.50
Preacher #47, $2.50
Starman #51, $2.50
Superman Adventures #29, $1.99
Teen Titans Annual (1967) #1, $4.95
Transmetropolitan: Lust for Life TPB, $14.95
Trenchcoat Brigade #1 (of 4), $2.50
Vext #1, $2.50
WildC.A.T.S Vol. 2 #1, $2.50
Young Justice #6, $2.50

Kitchen Sink Press

Spirit Casebook Vol. 2: All about P'Gell HC, $24.95

Limelight Publishing

✪ *Wild Side* #4, $3.95 (Oct)

Marvel Comics

✪ *Avengers* #13, $1.99 (Dec)
Cable #65, $1.99
Captain America: Sentinel of Liberty #7, $1.99
Daredevil #5, $2.50
Fantastic Four #15, $1.99
Spider-Man: Chapter 1 #5 (of 13), $2.50
Thor #9, $1.99
Uncanny X-Men #366, $1.99
X-Men: The Magneto War, $2.99
X-Men: The Manga #23, $2.99

Millennium Publishing

✪ *Bathroom Girls* #3, $2.95 (Oct)

Verotik

✪ *Albino Spider of Dajette* #0, $2.95 (Oct)

Vision Comics

✪ *Tall Tails* #4, $2.95 (Oct)

Shipping notes and updates

• **Confirmed shipping:** We have received confirmation that the following titles have shipped and should be available in stores. This reflects shipping information received through Dec. 18.

ABC: *Double Impact: Art Attack* #2, $3 (three nude eds., $8) (Nov)
***Double Impact Suicide Run* #2 (of 2), $3 (two nude eds., $8) (Nov)**
AC: *Big 'Uns: Giant Women on the Rampage* #1, $9.95 (Nov)
***Roy Rogers Western* #1, $4.95 (Nov)**
Avatar: *Cuda* #2 (of 4), $3.50 (spec. eds., $3.95 and $6) (Nov)
***Dreamwalker* #0, $3 (Nov)**
***Lookers: Slaves of Anubis* #1, $3.50 (nude ed., $6) (Nov)**
***Threshold* #10 (three covers), $4.95 (nude ed., $6) (Nov)**
Basement: *Cavewoman Missing Link*, $9.95 (Nov)
CPM: *Demon Beast Invasion: The Fallen* #3, $2.95 (Nov)
Eddie Campbell: *Dance of Lifey Death New Ed.*, $4.95 (Nov)
Fantagraphics: *Hot Tails Vol. 2 TPB*, $19.95 (Sep)
Secret Plot Deep #6, $3.50 (Nov)
Hall of Heroes: *Dragon's Bane* #1, $2.50 (Oct)
Image: *Kurt Busiek's Astro City: Family Album TPB*, $19.95; hardcover, $49.95 (Sep)
NBM: *Secrets*, $16.95 (Jul)
Re-Visionary: *Carnal Comics: Superstars of Erotica* #3, $3.50 (Oct)
Sirius: *Crypt of Dawn* #5, $2.95 (Nov)
***David Quinn's Thirteen Days of Christmas* #1, $2.95 (Nov)**
***Poe* #13, $2.50 (Nov)**

• **Dec. 20-26:** The following items have been added to publishers' shipping schedules for this week, in addition to those items listed in previous *CBG Calendars*.

Acclaim: *N.I.O.* #2 (of 4), $2.50 (Dec)
Bongo: *Simpsons Comics* #40, $2.50
Fantagraphics: *Acme Novelty Library* #11, $4.50 (Aug)
Luba #3, $2.95 (Sep)
Fireman: *Scud: Tales from the Vending Machine* #5, $2.50 (Dec)
Image: *Bulletproof Monk* #1, $2.95 (Nov)
Carvers #2 (of 3), $2.95 (Nov)
Darkchylde: The Legacy #2, $2.50 (Oct. 11-17)
A Distant Soil #26, $2.95 (Sep. 27-Oct. 3)
Divine Right #7, $2.50 (Sep. 6-12)
Espers #8, $2.95 (Sep)
Fire TPB Vol. 1, $9.95 (Dec. 6-12)
Invisible 9 TPB Vol. 1, $12.95 (Dec)
Jackie Chan's Spartan X #5 (of 6), $2.95 (Jul)
Jinx #@%!! Special, $3.95 (Dec)
Kabuki: Circle of Blood HC, $29.95 (Oct. 25-31)
Kabuki Reflections #2, $4.95 (Nov)
Kid Terrific #1, $2.95 (Nov. 22-28)
Kiss: Psycho Circus #15, $2.25 (Nov)
Mage: The Hero Defined TPB Vol. 2, $9.95 (Dec)
Savage Dragon #56, $2.50 (Dec)
Savage Dragon Archives #3 (of 4), $2.95 (Nov)
Liar: *More than Mortal: Sagas* #3, $2.95 (Nov)
Oni: *Clerks Holiday Special*, $2.95 (Dec. 6-12)

Wolff & Byrd, Counselors of the Macabre — By Batton Lash

New comics scheduled to ship in January

These are comics scheduled to ship during the month of January that, to the best of our knowledge, have not yet had specific release dates announced. Be aware that comics can take two or three days to reach retailers once they are shipped, so comics that are shipped at the end of the month may not appear in your local store until early the following month.

A List
Pulp Fiction #7, $2.95

Aardvark-Vanaheim
Cerebus #238, $2.25

ABC Studios
Bad Apples Vol. 2 #1 (of 3), $3 (spec and nude eds , $8)
Double Impact: Alive #1- (of 3), $3 (spec. and nude eds., $8)
Double Impact. Hot Shots #1, $3 (spec and nude eds , $8)

Abiogenesis Press
Strangehaven #11, $2.95

Abstract Studios
Strangers in Paradise Vol. 6: High School TPB, $8 95
Strangers in Paradise Vol. III #21, $2.75

AC Comics
Golden-Age Men of Mystery #12, $6.95
Thrilling Science Fiction Vol. 2, $9.95

Acclaim Comics
N.I.O. #3 (of 4), $2.50

Ace Comics
Gothis: Consequence of Soul Searching #1, $3 95

ACG
Brenda Starr, Ace Reporter #2, $2 95
Cop Called Tracy #3, $2.95
Doomsday +1 #5, $2.95
Fury Special #2, $2 95
Monster Hunters #1, $2.95
Space Trip to the Moon #1, $2 95
Tips from Top Cartoonists, $12.95
Wrong Way Romance St. Valentines Day Special #1, $2.95

Action Press
Iron Wings #1 (of 4), $2.50

Alternative Comics
Magic Whistle #3, $2 95
Monica's Story #1, $2.95

Amaze Ink/Slave Labor
Murder Can Be Fun #12, $2.95
Patty-Cake & Friends #12, $2.95
Potential Unit Four: Plants Form and Function, $3.50
Slacker Comics #19, $2.95
Stray Cats #1, $2.95

Amazing Aaron Produtions
Aaron Strips #5, $2.95

American Mule Entertainment
True Adventures of Adam & Bryon #7, $2.50

Antarctic Press
Albedo Vol. 4 #2, $2.99
Far West #2, $2 99
Gold Digger #47, $2.99
Warrior Nun Areala/Razor: Revenge, $2 99
Warrior Nun: Black & White #16, $2.99
Warrior Nun: Resurrection #2, $2.99

Arrow Comics Group
Arrow Spotlight: Allison Chains, $2.95
Land of Oz #3, $2.95

Authority
Samson #1, $2.50

Autocratik for the Masses
Adventures of D'Israeli: Consequences, $3 95

Avatar Press
Cuda #3 (of 4), $3.50 (spec. ed., $3.95; nude ed., $6)
Faust/777: The Wrath #1 (of 4), $3.50 (nude ed., $6)
Threshold #12 (three covers), $4.95 (nude ed., $6)

Awesome/Hyperwerks
Avengelyne Prelude, $2.50
Coven Vol. 2 #2, $2.50
Deity II: Catseye #3, $2.95
Re:Gex: Black & White #1, $2.95

Blatant Comics
Xxxena: Warrior Pornstar vs. the President #1, $2.95 (two nude eds., $9.95)

Boneyard Press
Jones Inn, $8.95

Bongo Comics
Roswell #6, $2.95
Simpsons Comics Big Bonanza TPB, $11.95

Brainstorm Comics
Vamperotica #48, $3 (nude, $4)
Vamperotica Magazine #5 (reg. and nude covers), $5.95

Caliber
Crime Wave #1, $4 95
Falling Man #1, $4.95

Cartoon Books
Bone #36, $2.95

Catfish Comics
Sinnamon #12 (two covers), $2.75

Chibi-Pop Manga
Chibi-Pop Manga #4, $3.95

Claypool Comics
Elvira #69, $2.50
Soulsearchers #34, $2.50

Collage
Get Real Comics #3, $1.95

CPM Manga
Chirality Gallery Charity Benefit Pin-Up Book, $3.95
Legend of Lemnear #13, $2.95
Legend of Lemnear Vol. 1, $15.95
Lodoss War: The Grey Witch #3, $2.95
Midnight Panther: Feudal Fantasy #5, $2.95
Slayers #4, $2.95

Cryptic Entertainment
Grave Yarns #1, $2.95

Cryptic Press
Quicken Forbidden TPB, $14.95

Dancing Elephant Press
Kane #25, $2.95

Dead Fly Productions
Genesis Prime #1, $2.95

Drawn & Quarterly
Optic Nerve #6, $2.95

Dream Smith Studios
Dreamsmith Studios' Book Preview, $5 (spec. ed., $10)

Dreamer Comics
Sojourn #9, $3.15

Dreamriders Workshop
Flat Black #3, $2.95

Eddie Campbell Comics
Eddie Campbell's Bacchus #41, $2.95

Egmont Fleetway Limited
Judge Dredd Megazine #50, $6.95
2000 A.D. #1126-1129, $2.95

Fantagraphics Books
Charles Burns Library Vol. 1: El Borbah HC, $24.95
Pop Life #2, $3.95

Fathom Press
Stain #2 (two covers), $3 ,

Fireman Press
Gear #3 (of 6), $2.95

Frank Frazetta Fantasy Illustrated
Frank Frazetta Fantasy Illustrated #5, $5.99

Free Lunch Comics
Bigger: Will Rison & the Devil's Concubine #2 (of 4), $2.95

Full Bleed Studios
✪ *Pitt* #20, $2.50 (Dec)

Funky Devil Productions
Loud Mouth Louie #5, $2.95

Games Workshop Publishing
Warhammer Monthly #11, $2.95

Grey Blossom Sequentials
Paper Cinema #3, $3.55

Hamlyn
Nikolai Dante Romanov Dynasty, $24.99
Slaine: Treasures of Britain, $20.99

Hammer and Anvil Press
Kip, the Graphic Novel Book 1, $3 95

Happy Predator Comics
Fred the Possessed Flower #2, $2 95

Harris Comics
Vampirella #0 (two covers), $2.95

Harvey Entertainment
Harvey: The Magazine for Kids #3, $2.95

Heavy Metal Magazine
Heavy Metal Spring 1999 Special, $4.95

Helikon Comics
Galaxion #9, $2.75

I Box Publishing
Thieves & Kings #26, $2.50

Image Comics
Age of Bronze #2, $2.95
Aria #2, $2.50
Ascension #13, $2.50
Automaton TPB, $12 95
Bulletproof Monk #3 (of 3), $2.95
Curse of the Spawn #29, $1.95
Darkminds #7, $2.50
Darkminds Collection #1, $7.95
Darkness #21, $2 50
Deception #1 (of 3), $2.95
Fathom #5, $2.50
Hellcop #4, $2 50
Hong on the Range TPB, $12.95
Kabuki Classic #1, $3.95
Kabuki Images #2, $5.95
Lady Pendragon #3, $2.50
Mage: The Hero Discovered Book V, $4 95
Mage: The Hero Discovered Book VI, $4.95
Savage Dragon #57, $2.50
Spawn #82, $1.95
Spirit of the Tao #7, $2.50
Teenage Mutant Ninja Turtles #21, $2 95
Tsunami Girl #1 (of 3), $2.95
Witchblade #29, $2 50
Zorro's Renegades II: Lady Rawhide TPB, $14.95

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Crusher Joe #1, $2.95
Dragon Wars #10, $2.95
Futaba-Kun Change Vol. 2 #1, $2.95
Hyper Dolls #6, $2.95
New Vampire Miyu Vol. 3 #4, $2.95

Kenzer & Company
Knights of the Dinner Table #27, $2.95

Lethargic Comics International
Lethargic Lad #8, $2.95

Mixx Publications
Sailor Moon #4, $2.95

Mock Man Press
H.P. Lovecraft's The Dream-Quest of Unknown Kadath #5 (of 5), $2 95

NBM
After the Rain, $12.95

New Creation Publications
Proverbs & Parables, $13.95

Nifty Comics
White Dwarf: Red Giant #1 (of 4), $3

Oktomica Entertainment
Virtex #2, $2.50
Wonderlanders #1, $2.50

Dilo
Castle Waiting #8, $2.95

Pan Entertainment
Knewts of the Round Table #4, $2.50

Penny Farthing Press
Captain Gravity #2, $2 75

Peregrine Arts & Entertainment
Books of Lore: Kaynin Gambit #2 (of 4), $2.95
Digital Dragon #1, $2.95
Dreamwatch #1, $2.95

Plastic Spoon Press
Exit 6 #3, $2.95

Quantum Comics
All-Thrill Comics #3, $2.95
Bounties #2, $2.95
Dark Peril #3, $2.95
Soulman #2, $2.95
Threesome #3, $2.95
Union of Justice #3, $2.95

Radio Comix
Furrlough #73, $2.95
Morning Glory #3, $2.95
Trouble Express #2, $2.95

Realm Press
Battlestar Galactica Special Ed #2, $2.99

Rumble City Graphics
Little Red Hot #2 (of 3), $2.95

Shanda Fantasy Arts
Katmandu #15, $2.95
Shanda the Panda #23, $2.95

Silverline
Silverstorm #3, #4 (of 4), $2.95

Sirius Entertainment
Akiko Vol. 3 TPB, $11.95
Artesia #1, $2.95
Broken Heroes #11, $2.50
Oh My Goth #3, $2.95
Poe #14, $2.50
Poison Elves #43, $2 50

Slab-o-Concrete
Missive Device: Artbabe, $2.25
Missive Device: Hairy Mary in Grrrl, $2.25
Missive Device: U-Boat Command, $2.25
Time Warp, $19.95

Solson Entertainment
Caged Heat: Women behind Bars #1, $4 95
How to Draw Anime Art, $19 95
How to Draw Geeks, Nerds, & Dweebs, $19.95
How to Draw Sexy Career Women, $19.95

Tall Tale Comics
Trout Fission #3, $2.95

Thorby Enterprises
Johnny Cosmic #2/*Spacegal* #3, $2.95
Mike Deodato's Santa Claws, $2.95
Night City #2, $2.95

Top Shelf Productions
Tales of the Great Unspoken #1, $3.50

Troma Comics
Tromeo and Juliet #1 (of 2), $2.50

Underhanded Comics
Captain Dingleberry #6, $2.95

Vision Comics
Extinctioners #3, $3.95

Yi•Magination Studios
Float: Trial of the Century #1, $2.95

ADULT COMICS

Avatar Press
Solace #1 (of 2), $3.50 (two nude eds., $6)

CPM Manga
Urotsukidoji: Legend of the Overfiend #7, $2 95

Fantagraphics Books
Bitch in Heat #7, $2.95
Great Whore, $14.95
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Sex-Philes #1, $3.95
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Ironcat
Femme Kabuki #3, $2.95
Ogenki Clinic Vol. 3 #5, $2.95

Jack Hammer Productions
Maximum Manga X Magazine #3, $3 95 (spec. ed., $5.95)

Last Gasp
Nagarya Part 2: The Lost Continent, $14.95

London Night
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NBM
Sizzle #1, $3.95

Radio Comix
Milk! #9, $2.95

Revisionary Press
Carnal Comics: Legends of Porn: Savannah & Jeanna Fine #2, $3 50

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Retailers listed in bold sell Comics Buyer's Guide in their stores. For information on how you can sell Comics Buyer's Guide in your store contact your Comics Distributor or our Bulk Sales Department at 715-445-2214.

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Description: _____

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55,58	FN	$ 10
59	VG/FN	$ 8
62	VG/FN	$ 6
64,67-71	FN	$ 7
67	VG/FN	$ 5
75	VG/FN	$ 3
79	NM	$ 38
90	VF/NM	$ 28
112	FN/VF	$ 6
140	VF/NM	$ 5
142	NM	$ 15
144	VF/NM	$ 7
Ann. 1	VG	$ 54
Ann. 2	VG	$ 22
K.S. 4	FN	$ 8

AVENGERS

55	NM	$ 20
58 (O:Vision)	VF/NM	$ 25
66	VF/NM	$ 15
68	VF/NM	$ 9
69,88	NM	$ 10
74,85	VF/NM	$ 9
83	VF/NM	$ 10

CAPT. AMERICA

106,107	FN/VF	$ 4
108	FN	$ 3
120	VF/NM	$ 5

CONAN

2	FN/VF	$ 20

DAREDEVIL

9	VG	$ 10
11	VG/FN	$ 8
20	FN	$ 7
21	FN	$ 6
29	VG/FN	$ 4
34	VG/FN	$ 4
36	VF	$ 5
40	FN/VF	$ 8

DAREDEVIL

50,51	VF/NM	$ 15
56	VF/NM	$ 8
60,61	NM	$ 12
70	NM	$ 10
74	VF/NM	$ 7
82,95,97	NM	$ 10
93,95,96	NM	$ 10
113	NM	$ 4
154	NM	$ 3
168 (1st App. Elektra)	VF/NM	$ 15
181	NM	$ 8
KS 1	FN	$ 4
KS 2	FN	$ 3

80 PG. GIANT

9 (Flash)	FN/VF	$ 50

FANTASTIC FOUR

7	VG	$ 90
11	GD/VG	$ 42
26 (Avengers/Hulk)	VG	$ 32
32	FN	$ 16
37	GD/VG	$ 5
39	FN	$ 14
40	VG	$ 10
43	FN/VF	$ 18
48 (1st app. Silver Surfer)	FN/VF	$ 225
62	VG/FN	$ 12
64	VG	$ 5
59,60,64	FN	$ 7
67	FN	$ 14
69	FN	$ 7
71	FN/VF	$ 9
77	VG/FN	$ 5
79	FN	$ 5
80	VG/FN	$ 3
81,84	FN/VF	$ 6
82	FN	$ 4
86	FN	$ 4
96	FN/VF	$ 6
98	FN	$ 4
104,107	VF/NM	$ 10
107	FN/VF	$ 3
113	VF/NM	$ 8
117	VF	$ 4
123 (Surfer app.)	VF/NM	$ 9
125	VF	$ 3
138	NM	$ 6
139,141	VF/NM	$ 4
143,144	VF/NM	$ 4

FLASH

108	VG	$ 60
126,131,133	VG	$ 12
136	FN/VF	$ 35
146,150	FN	$ 10

GREEN LANTERN

9	GD/VG	$ 16
15	VG/FN	$ 14
23	VG	$ 12
53	VG/FN	$ 8
57	FN/VF	$ 15
60	FN	$ 6

IRON MAN

23,24,29	FN/VF	$ 4
28	VF	$ 5

JUSTICE LEAGUE AMERICA

2	GD/VG	$ 45
12	VG/FN	$ 25
14	VG	$ 22
17,18	VG	$ 16
61	FN	$ 4

MARVEL PREMIERE

2	NM	$ 8
28	NM	$ 6

MARVEL SPOTLIGHT

2 (1st App. Werewolf by Night)	VG	$ 10
3	VG/FN	$ 2

MR. MIRACLE

2,3	NM	$ 12

NEW GODS

1	NM	$ 35
2	NM	$ 20
3,4	NM	$ 15

SHOWCASE

23 (2nd app. Green Lantern)	VG	$ 150
58 (Enemy Ace)	FN/VF	$ 30

SPECTACULAR SPIDER-MAN

1	NM	$ 18
3,4	NM	$ 5

STRANGE TALES

111 (2nd app. Dr Strange)	VG	$ 25

SUB-MARINER

27,29	NM	$ 7
41,42	NM	$ 4

TALES OF SUSPENSE

45	VG/FN	$ 42
46	VG	$ 20
63 (Origin Cap)	FN/VF	$ 70
65 (Origin Skull)	FN/VF	$ 30
98	VF/NM	$ 25

TALES TO ASTONISH

59 (Hulk app.)	FN/VF	$ 60
60 (Hulk starts)	FN	$ 30
63	VF	$ 25
64	FN/VF	$ 16
65,68	VF	$ 25
70 (Sub-Mariner)	FN/VF	$ 18
70	VG	$ 5
72,76	VF	$ 20
75	VF/NM	$ 30
92	VF	$ 22
92	FN	$ 10
93	VF	$ 25
94	VG/FN	$ 6
96	FN	$ 7
100	VF	$ 15

THOR

126	VF	$ 15
137	FN/VF	$ 10
141,146	FN/VF	$ 8
144	VF/NM	$ 15
146	VF/NM	$ 15
153	FN/VF	$ 7
154	VF	$ 10
158 (Origin)	FN/VF	$ 14
166	FN/VF	$ 10

X-MEN

24,25,29	FN	$ 12
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57 (Adams art)	VF	$ 15

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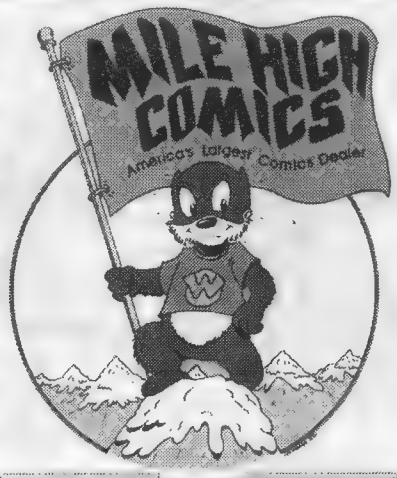

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EVENTS
(From Page 35)

MI 48076. PH: 248-426-8059.

NEW HAMPSHIRE

Jan 24 NH, Portsmouth. Seacoast Comic Book, Sports Card & Beanie Baby Show, Yokens Restaurant Convention Ctr. Rt. 1, SH: 9am-3pm, T: 110, F: $50., A: $3., kids free. Chris Morse, 919 Lafayette Rd., Seabrook, NH 03874. PH: 603-474-2283 or 898-4151.

NEW JERSEY

Jan 3 NJ, Garfield. Comic Books, Sports Card & Collectibles Show, Boys Club. 490 Midland Ave., SH: 9:30am-3:30pm, T: 70, A: $1. Gary Sipos, 1 Garden Ct., N. Garfield, NJ 07026. PH: 973-340-2218 or 478-7662 day of show.

Jan 3 NJ, Wayne. Comic & Collectibles Show, Co. #1 Firemens Convention Ctr. 1 Parish Dr. off 23 N. at Lincoln Park Ext., SH: 9am-3pm, T: 100-6', F: $20., A: free. Phil DeMario, PO Box 4094, Wayne, NJ 07474. PH: 973-667-2112.

Jan 10 NJ, Elmwood Park. Comic Books, Sports Card & Collectibles Show, American Legion Post 147. 1 Legion Place (off Market St.), SH: 9:30am-3:30pm, T: 50-6', A: $1. Gary Sipos, 1 Garden Ct., N. Garfield, NJ 07026. PH: 973-340-2218 or 796-9717 day of show.

Jan 10 NJ, Clifton. Comic Book Expo, Community Recreation Ctr. 1232 Main Ave. (Rt. 46 to Piaget Ave. to Main Ave.), SH: 10am-4pm, T: 30-6', F: $45., A: free. J. Paul, 10 Cross St., Montclair, NJ 07042. PH: 973-783-0608.

Jan 17 NJ, Garfield. Comic Books, Sports Card & Collectibles Show, Boys Club. 490 Midland Ave., SH: 9:30am-3:30pm, T: 70, A: $1. Gary Sipos, 1 Garden Ct., N. Garfield, NJ 07026. PH: 973-340-2218 or 478-7662 day of show.

Jan 17 NJ, Bordentown. Comic Book, Sports Card & Collectibles Show, Armory. Rt. 206, .5 mi. N. of Exit 7 of NJ Tpke., SH: 9:30am-3:30pm, T: 8', F: $45., A: $2. EMCEE Conventions, PO Box 151, Hightstown, NJ 08520. PH: 609-448-7585.

Jan 22-24 NJ, Freehold. Triple Play Comic Book, Sports Card, Memorabilia & Collectible Toy Show, Raceway Mall. 3710 Rt. 9, SH: mall hrs., T: 100-8', F: $190. for 1, $360. for 2, $500. for 3, A: free. Ferdinand Parascandolo, 482 Retford Ave., SI, NY 10306. PH: 718-667-9588 or 967-9172.

Jan 24 NJ, Clifton. Comic Books, Sports Card & Collectibles Show. 802 Clifton Ave. (entrance on Colfax Ave.), SH: 9:30am-3:30pm, T: 50-8', A: $1. Gary Sipos, 1 Garden Ct., N. Garfield, NJ 07026. PH: 973-340-2218 or 779-9332 day of show.

Jan 24 NJ, Wayne. Comic Book Expo, Holiday Inn. Rt. 46 Service Rd. (Rt. 23 S. to Rt. 46 Service Rd.), SH: 10am-4pm, T: 30-8', F: $60., A: $2. J. Paul, 10 Cross St., Montclair, NJ 07042. PH: 973-783-0608.

NEW YORK

Jan 2 NY, Sayville-LI. Comic Book, Action Figures & Non-Sports Show, Attias Mart Indoor Flea Market. 5750 Sunrise Hwy. & Broadway, SH: 10am-5pm, T: 30, A: free. Paul DeCarlo, PH: 516-289-7398.

Jan 3 NY, Brooklyn. Comic Book, BB Cards, Beanies Babies, Toys & Collectibles Show, Temple Hillel of Flatlands. 2164 Ralph Ave. (at Ave. L), SH: 10am-5pm, T: 50-8', F: $40. for 1, $75. for 2, A: free. Sunrise Prods., Scotty O'Donnell, PO Box 340625 Ryder Stn., Brooklyn, NY 11234. PH: 718-251-2075 or 241-6477.

Jan 3 NY, Massapequa-LI. Wizards Extravaganza, Elks Lodge. Veterans Blvd., behind Massapequa Railroad Station, T: 40. Wizard Collectibles, Valerie Becker, PH: 516-731-2509.

Jan 3 NY, Oceanside. Comic Books, Sports Card, Coins & Beanie Babies Show, Temple Avodah. 3050 Oceanside Rd., SH: 9:30am-4:30pm, T: 40, F: $30. for 1, $50. for 2, A: $1. Joseph, PH: 718-845-7240 or Ira Cetron, PH: 516-678-3969.

Jan 8 NY, Brooklyn. Fri. Nite Comic Book, Sports Card, Non-Sports Card, Toys, Action Figure & Collectibles Show, St. Dominics Church. 20th Ave. & Bayridge Pky. (75 St.), SH: 6pm-10pm, T: 50-9', F: $40. for 1, $75. for 2, A: free. Sunrise Prods., Scotty O'Donnell, PO Box 340625 Ryder Stn., Brooklyn, NY 11234. PH: 718-251-2075 or 241-6477.

Jan 16 NY, Manhattan. Big Apple Comic Book & Toy Convention, St. Paul Church. 9th Ave. 60th St., SH: Sat. 10am-6pm, T: 115., A: $6. Mike or Chris, 74-05 Metropolitan Ave., Middle Village, NY 11379. PH: 718-326-2713.

Jan 16 NY, Sayville-LI. Comic Book, Action Figures & Non-Sports Show, Attias Mart Indoor Flea Market. 5750 Sunrise Hwy. & Broadway, SH: 10am-5pm, T: 30, A: free. Paul DeCarlo, PH: 516-289-7398.

Jan 16-17 NY, Yonkers. Comic Book & Toys Show, The Mall at Cross County. 750 Central Ave., SH: 10am-6pm, T: 40-8', F: $125., A: free. Steve Tepper, 57-65 59th St., Maspeth, NY 11378. PH: 718-894-5310 or 516-379-8300.

Jan 17 NY, Brooklyn. Comic Book, BB Cards, Beanies Babies, Toys & Collectibles Show, Temple Hillel of Flatlands. 2164 Ralph Ave. (at Ave. L), SH: 10am-5pm, T: 50-8', F: $40. for 1, $75. for 2, A: free. Sunrise Prods., Scotty O'Donnell, PO Box 340625 Ryder Stn., Brooklyn, NY 11234. PH: 718-251-2075 or 241-6477.

Jan 17 NY, Ozone Park. Comic Books, Sports Card, Coins & Beanie Baby Show, Jewish Ctr. 107-01 Crossbay Blvd., SH: 10am-4pm, T: 36, F: $37.50. for 1, $65. for 2, A: $1. Joseph, PH: 718-845-7240 or 848-1795.

Jan 22 NY, Brooklyn. Fri. Nite Comic Book, Sports Card, Non-Sports Card, Toys, Action Figure & Collectibles Show, St. Dominics Church. 20th Ave. & Bayridge Pky. (75 St.), SH: 6pm-10pm, T: 50-9', F: $40. for 1, $75. for 2, A: free. Sunrise Prods., Scotty O'Donnell, PO Box 340625 Ryder Stn., Brooklyn, NY 11234. PH: 718-251-2075 or 241-6477.

Jan 30 NY, New York City. Comic Books, Sports Cards & Memorabilia Show, St. Illuminators Cathedral. 221 E. 27th St., btw. 2nd & 3rd Ave., SH: 10am-4pm, T: 25-8', F: $40., A: $1. Edmond Elmokian, 18 Oakland Ave., W. Hempstead, NY 11552. PH: 516-564-9319.

NORTH CAROLINA

Jan 16-17 NC, Raleigh. 30th Annual North State Comic Book, Toy & Hobby Show, State Fairgrounds. 1025 Blueridge Rd., SH: Sat. 9am-5pm, Sun. 10am-4:30pm, F: sold out. Carolina Hobby Expo, PH: 704-786-8373.

Jan 30 NC, Fayetteville. 27th Annual Sandhills Toy & Hobby Show, Charlie Rose Expo Ctr. Just off Hwy. 301 S., SH: 9am-4pm, T: 225. Carolina Hobby Expo, PH: 704-786-8373.

OHIO

Jan 3 OH, Cleveland. Comic Con, Knights Party Center (K of C Hall). 29101 Euclid Ave., I-90 at Exit 186, SH: 10am-4pm, T: 28-8', F: $50., A: $2., 6 & under free. Jeff Harper, 5220 Loma Linda NE, Canton, OH 44714. PH: 330-499-6056.

PENNSYLVANIA

Jan 3 PA, Reading. Comic Book, Magic & Non-Sports Card Show, Sheraton Berkshire. Rt. 422 at the Paper Mill Rd. Exit, SH: 10am-4pm, T: 30-6', F: $50. for 1st, $30. for 2nd, $25. ea. add'l., A: $1. Comicquest, Tom Jones, 1328 Chestnut St., Emmaus, PA 18049. PH: 610-966-9660 or 966-0199.

PUERTO RICO

Jan 16-17 PR, Isabela. Third Fair of Comic Books, Sports Card & Memorabilia Show, Centro Comercial Cooperative. Ave. Juan Ortiz Hernandez #1, SH: 9am-6pm, T: 25-8', F: $35., A: free. Harold Acevedo or Peble Perez, PH: 787-748-8739 or 872-2590.

TENNESSEE

Jan 2 TN, Chattanooga. Antique & Collectible Toy & Doll Show, Convention Centers, North Hall. SH: 9am-4pm, T: 200, A: $4., $1. ages 6-12. Southeastern Collectible Expo, 1819 Peeler Rd., Vale, NC 28168. PH: 704-276-1670.

TEXAS

Jan 30-31 TX, Houston. Nostalgia Promotions Collectors Show, Holiday Inn. 7787 Katy Fwy., I-10 W. at Antoine Exit, SH: 10am-4pm, T: 70, A: $3., 12 & under free. Nostalgia Promotions, Andy Mingle, PH: 281-748-5154.

VIRGINIA

Jan 3 VA, Tysons Corner-McLean. Monthly Comic Book, Magic, Toy & Trading Card Show, Tysons Corner Westpark Hotel. 8401 Westpark Dr., take Exit 10 (Rt. 7 W.) off I-495 (Washington, DC area), SH: 10am-4pm, T: 90-6', F: $65. for 1st, $60. for 2nd, $55. ea. add'l., A: $2., under 5 free. Capital Associates, Inc., Jeffrey Rocen, 7952 Arden Ct., Vienna, VA 22027. PH: 703-912-1993.

Jan 24 VA, Harrisonburg. Comic Books & BB Cards Show, C. Gilkerson Comm. Ctr. 305 S. Dogwood Dr., SH: 10am-4pm, T: 50-8', F: $25., A: $1. David Wigginton, 305 S. Dogwood Dr., Harrisonburg, VA 22801. PH: 540-433-9168.

WEST VIRGINIA

Jan 10 WV, Charleston. Comic Con, Community Ctr. 601 Jefferson Rd. (I-64 at Exit 54), SH: 10am-4pm, T: 28-6', F: $45., A: $2., 6 & under free. Jeff Harper, 5220 Loma Linda NE, Canton, OH 44714. PH: 330-499-6056.

Jan 15-17 WV, Morgantown. Celebrity Comic Book, Sports Card & Racing Collectibles Show, Mall. Exit 152 off I-79, SH: Fri. & Sat. 10am-9pm, Sun. 12noon-6pm, T: 40-8', F: $90. for 1, $170. for 2, A: free. Badgley Promotions, PO Box 3528, Parkersburg, WV 26103. PH: 304-485-8345.

WISCONSIN

Jan 10 WI, Kenosha. Comic Book, Sports Card, Game & Beanie Baby Show, Best Western Executive Inn Hotel. I-94 & Hwy. 50, SH: 9am-4pm, T: 24-8', F: $28., A: $.50. Bill White, PH: 414-843-4147 or 694-8422.

CANADA

Jan 3 ON, Cambridge. Comic Book, Sports Card & Collectibles Show, Hespeler Arena. 640 Ellis Rd., SH: 10am-4pm, T: 83-6', F: $27., A: $1. Brian Darling, 20 Harvest Ct., Kitchener, ON N2P 1T3. PH: 519-748-6967 or 621-1058.

Jan 10 BC, Vancouver. Comicon, Heritage Hall. 3102 Main St., SH: 11am-5pm, T: 50-6', F: $45.-$50., A: $2. Leonard Wong, PO Box 48873, Bentall Stn., Vancouver, BC V7X 1A8. PH: 604-322-6412.

If a state is not listed in this issue's calendar, it is because we received no show listings for that state for this time period. If you are planning to attend a show some distance from your home, we advise you to call the show's promoter for any last-minute changes and information.

***Attention Show promoters:* Please check your listings and send any additions, corrections, and future listings to: *CBG* Convention Calendar, Attn: Debbie Schellin, 700 E. State St., Iola, WI 54990.**

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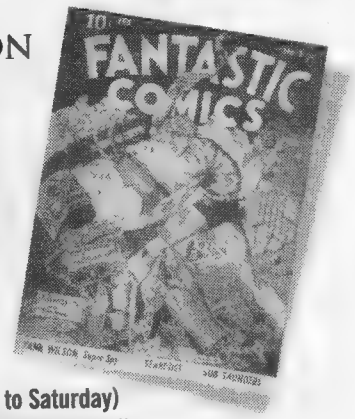

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TALES OF SUSPENSE 9 VG/VG+ $70, , 13 VG $60, 22 G+ $30, 24,27 VG/VG+ $50, 28,30,33 VG+ $50 , 37 FN $60, 33,38 VG $35,

TALES TO ASTONISH 9 VG $65, 12 VG+/FN- $75, 16 VG+/FN- VERY COOL PROTOTYPE ISSUE , CONTAINS THE STONE MEN OF SATURN CALLED "THORR" $90 , 17 FN $85, 17,20 VG $56 , 22,23 VG+/FN- $50,24 VG $40, 24 VG+ $50, 25 G $20 27 VG 1ST ANT MAN PRE-HERO TRYOUT $500/ 29 FN CLASSIC KIRBY SPACE INVASION COVER $70, 29,31 VG $50 , 30 VG+/FN- $60,

UNCANNY TALES 25 G $15, 54 FN - $50, , 55 G+ $15

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#110(VF/NM)$ 30.00
#111(VF+) $ 25.00
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#113(VF-) $ 20.00
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#117(NM) $ 29.00
#118(NM) $ 25.00
#119(VF+) $ 12.00
#120(NM) $ 15.00
#121(VF+) $ 12.00
#122(VF-) $ 25.00
#123(VF+) $ 10.00
#124(NM) $ 15.00
#126(NM) $ 18.00
#127(F/VF) $ 5.00
#128(VF) $ 7.00
#129(VF-) $ 6.00
#130(VF/NM)$ 9.00
#131(VF/NM)$ 9.00
#132(VF/NM)$ 9.00
#133(VF+) $ 8.00
#134(VF-) $ 6.00
#135(VF+) $ 8.00
#136(VF/NM)$ 9.00
#137(VF/NM)$ 9.00
#138(VF+) $ 8.00
#139(VF/NM)$ 9.00
#140(VF+) $ 11.00
#141(VF+) $ 20.00
#142(VF+) $ 8.00
#180(VF/NM)$ 50.00
#181(VF+) $350.00
#182(VF+) $ 45.00
#1ANN(VF/NM)$ 65.00
#2ANN(NM) $ 45.00
#3ANN(VF+) $ 12.00
#4ANN(VF-) $ 9.00

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5(VF+) $ 40.00
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8(VF+) $ 32.00
9(VF+) $ 32.00
10(VF/NM)$ 35.00
11(VF/NM)$ 20.00
12(NM) $ 24.00
13(VF/NM)$ 20.00
14(NM) $ 24.00
15(NM) $ 24.00
16(VF+) $ 15.00
17(VF/NM)$ 16.00
18(NM) $ 18.00
19(VF+) $ 15.00
20(NM) $ 18.00
21(VF-) $ 8.00
22(VF-) $ 8.00
23(VF+) $ 10.00
24(NM) $ 13.00
25(VF/NM)$ 13.00
26(NM) $ 13.00
27(VF+) $ 10.00
28(VF+) $ 10.00
29(VF) $ 9.00
30(VF/NM)$ 11.00
31(NM) $ 13.00
32(VF+) $ 10.00
33(NM) $ 13.00
36(VF/NM)$ 17.00
37(VF/NM)$ 11.00
38(VF/NM)$ 11.00
40(VF+) $ 10.00
41(VF-) $ 8.00
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#*ANN(VF-) $ 9.00
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9(VF/NM)$100.00
10(VF/NM)$100.00
12(VF+) $ 44.00
13(VF+) $224.00
14(VF) $ 38.00
18(NM) $ 55.00
19(VF+) $ 44.00
21(NM) $ 40.00
22(NM) $ 40.00
23(VF/NM)$ 36.00
24(NM) $ 40.00
25(VF/NM)$ 36.00
26(VF/NM)$ 36.00
27(VF+) $ 32.00
28(VF-) $ 24.00
31(VF) $ 14.00
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33(VF/NM)$ 18.00
34(VF/NM)$ 18.00
35(NM) $ 20.00
37(VF/NM)$ 18.00
38(VF-) $ 12.00
39(VF+) $ 16.00
40(NM) $ 20.00
41(NM) $ 20.00
42(NM) $ 20.00
43(VF/NM)$ 18.00
44(VF/NM)$ 18.00
47(NM) $ 20.00
48(VF/NM)$ 18.00
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52(NM) $ 20.00
53(VF+) $ 16.00
54(VF/NM)$ 18.00
55(NM) $ 20.00
57(VF/NM)$ 18.00
58(NM) $ 20.00
59(NM) $ 20.00
60(VF+) $ 16.00
63(NM) $ 15.00
66(VF+) $ 12.00
73(VF+) $ 12.00
74(VF/NM)$ 13.00
75(VF/NM)$ 13.00
76(VF-) $ 9.00
77(VF+) $ 12.00
78(VF-) $ 12.00
79(VF-) $ 9.00
80(NM) $ 15.00
81(VF-) $ 7.00
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4101 ARCHIE, WANTED

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HOUSE OF Mystery #156 NM $95, Jan 1966, send want lists. Ray Olivieri, 33 Highland, West Seneca, NY 14224. 716-675-8469.

BATMAN #155 (1st SA Penguin) VG(CR) $60; #171 (1st SA Riddler) VG/VG+ (1/2"TR) $90; #222 (Beatles) VF+ $35, VF(LS) $28. Wants? 606-231-8342, Powell, 2309 Caywood, Lexington, KY 40504.

BRAVE & Bold #18 FN/FN+ (Ripple) $70, VG (3" SS) $275; #35 VG/VG+ (LCAS) $75; #42 VG/VG+ $60; #83 VF $45. Wants? 606-231-8342. Powell, 2309 Caywood, Lexington, KY 40504.

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SETS: CRISIS 1-12 $30. Who's Who 1-26 $20. Batman: The Cult 1-4 $10. VF-NM, postpaid. David Allen, 8255 Vineyard Ave. #1300-J, Rancho Cucamonga, CA 91730.

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BATMAN 24 Good $120, 25 VG $325, 43 Good $82, 44 VG-$200, 51 Good $65, 62 VG $150, 46 VG $130. Fred 201-864-2252.

NEW TEEN Titans #4, 5, 7, 11-59, Ann. 1-3 $47. Deluxe edition #1-63, Ann. 1-5 $70. Vigilante #1-50, Ann. 1, 2 $35. Hex #1-18 $18. R. Szymanski, 5725-11 Foxlake Dr., N. Ft. Myers, FL 33917.

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4130 DC, FOR SALE

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HOWDY DOODY #23, 28 and F.C.# 761, 811. All in VG or GVG. Tom Callahan, 328 Beach Ave., Staten Island, NY 10306. e-mail: sphinx0614@aol.com

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4170 FAWCETT, FOR SALE

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UNDERDOG COMICS wanted! Contact: Paris, PO Box 571333, Tarzana, CA 91357-1333. E-mail: coolspy@earthlink.net

4204 IMAGE FOR SALE/ WANTED

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4210 MARVEL/TIMELY, FOR SALE

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TOS #39 VG (PO) $600; G-/G (Split SP) $225; #40 VG(SR) $180; G/G+ (TP SP) $120; #41 G-/G $45, #59 VF-/VF $150. 606-231-8342. Powell, 2309 Caywood, Lexington, KY 40504.

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INCREDIBLE HULK #224, 225 FN $1 each; 226 G 50¢; 234 FN $1; 237 NM $1.75; 245, 246 FN $1 each; 247 NM $1.75. Mark 715-824-3359.

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NIGHT NURSE #1 VF $60; FN/FN+ $35, G(PO) $15; #2 F+ (1" CR) $25; #3 VF $45; #4 VG+ (SR) $20. Wants? 606-231-8342, Powell, 2309 Caywood, Lexington, KY 40504.

BLADE #1 San Diego Con promo, comic. Wesley Snipes photo cover. Super rare, only $5 postpaid. Serge Fidlon, 19221 Sherman Way #21, Reseda, CA 91335.

LAKESHORE COMICS, 7654 W.U.S. 20 Michigan City, IN 46360. 219-871-0823, lscomics@adsnet.com Amazing Spider-Man 100 NM $175, 101 VF $75, 102 NM $125. Visa, MasterCard, AmEx accepted.

PETER PARKER #1 $20, #2 $12, #3&4 $8 ea., all NM. What if #1 1st Series $15 NM-M Spider-Man #34 FN $40. John Caputo 62-10 80th St., Middle Village, NY 11379. 718-457-9203.

HAPPY NEW Year! Avengers: Under Siege, Return of the Heroes, Golden Age of Marvel, Iron-Man: Armor Wars, Essential (Various) $10, $2 S&H. Bill, 618-744-1543, asgard41@aol.com

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DD #2-10 (original) wanted in FN/VFN condition. Send price to: Comic Man, Box 182, Shoemakersville, PA 19555. Also FF #48 and #50.

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DC MARVEL Gold, Key, Dell, Charlton. Send wantlists with SASE to: JJ Comics, PO Box 8175, New York, NY 10116. Or E-mail: jjcomic@gateway.net

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COMPUTER CRASHED. All original artwork requests were lost. Please re-email your specific want lists and telephone number. Sorry for any inconvenience. Email address is: SpencerBck@aol.com

ELVIRA CLAYPOOL art $15-$50. Fry, Simonton, Heebink, LaChance, AM Cool. Beachum, DC, Elvira cover, signed by Elvira! $150. Doug Smith, 34 Erie, Newton, MA 02461. 617-558-3256.

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4400 ORIGINAL ART, FOR SALE

DETECTIVE SPLASH by Netzer: Spiderman Splash by Lyle: wanted Bagley covers, splashes: SASE pictured catalog. Doug, 11 Stonerise, Lawrenceville, NJ 08648.

X-FORCE #2 cover F+ best offer. Bob Ranken, 25012 Wiley Canyon Road, Newhall, CA 91321.

BRUCE TIMM art for sale on the Graphic Collectibles Website at www.graphiccollectibles.com under artist of the month.

PAYING BIG Bucks for Amazing Spider-Man 122 pages 6, 10, 28. Also Kirby, Sinnott, FF and Surfer. Contact: Glen 310-399-7476 or E-mail: glenbru@aol.com

THE FLASH artwork by Marzan Jr., Pelletier, Russell, Larocque, Richardson, others. Covers, splashes, interiors. Call The Artist's Choice, 203-855-9907, Fax 203-866-6608.

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DAREDEVIL- DAREDEVIL! Buying Silver Age Daredevil art by Colan, Wood, Orlando, etc. Robert Gerson, 113 E. Mt. Vernon, Oxford, PA 19363. 610-932-7065. Fax 610-932-8346. robert@brandywine.net

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MASTER OF Kung FU art wanted: Any page, any artist top dollar for covers: Deadly hands pages also. E-mail: tseverin@aol.com Phone 925-735-2411.

FRANK CHO art; Rosenberger Fly/ Jaguar art; Dan Barry Men's Adventure Comix art. Send list to: Greg Wilson, 139 Park Ave., Madisonville, KY 42431.

WANTED: MIRACLE MAN artwork, also Doctor Strange artwork by Paul Smith or Michael Golden. Mike Sweet 702-645-0662 or onlinetomike@aol.com

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COLLECTOR SEEKS Horror stories, covers, splashes, etc. 1950s. Harvey, standard, superior, comic media, etc. Cash only. 48 Dimas Court, Harrington Park, NJ 07640. 201-750-1164.

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LOOKING FOR Sugar and Spike (Sheldon Mayer) original art. Willie Costello, 176 Park Lane, Trumbull, CT 06611. E-mail: wjccpamst@aol.com or fax 203-268-1047.

STRIP ART wanted! Green Beret, Steve Canyon, Star Wars, Napoleon, Ferdinand, Ripley's Believe It or Not, Ozark Ike, Buy- sell-trade. E-mail: davekarlen@aol.com 214-388-1317.

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FRAZETTA CONAN of Aquilonia Oil wanted. No questions asked. David Winiewicz, PO Box 89, Amherst, NY 14226. Phone: 716-836-9554.

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$12 ARTBOOKS: Corben Vol. 2, Brunner's Beauties, Manara's Spanking, H. Bok Treasury, Fabian's Ladies Legends, T. Vigal Artbook, '94-'95 Indies. Tom Bieber, 6003 Larkspur Drive, Alexandria, VA 22310.

NEIL GAIMAN, Charles Vess. Signed Stardust $40 postpaid. Going fast. DreamHaven, 912 W. Lake St., Minneapolis, MN 55408. 612-823-6161. dreamhvn@visi.com

MAN FROM U.N.C.L.E. Gentle Saboteur Affair, Whitman, 1969, VG, $15. Hawaii 5-O, Whitman, 1969, VG, $15. Postpaid. John Atwater, 7213 Parkside, Cucamonga, CA 91701.

COMIX LES Daniels First Mint, $20 plus $3 post. Phoebe Zeitgeist O'Donoghue and Springer 1968 Mint, $20 plus post. Manny Sternschein, 711 Shore Road, Long Beach, NY 11561. 516-432-3442.

DOC SAVAGE! Books, pulps, statues, movie stills, and more! Send SASE for list. David Burton, Box 4432, Manchester, NH 03108-4432.

THE ESSENTIAL Conan, HC, sealed with poster, painted cover (Ken Kelly?) $25. Please call to reserve. 516-872-9507. Joseph Riordan, 3W. Fairview, Valley Stream, NY 11580.

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STORY OF Tommy by Peter 1977 H.C. fully illustrated, many photos. NM. $45 postpaid. Don Faruolo, 15 Fairmount Ter., West Orange, NJ 07052. 973-325-3169.

BARRY SMITH portfolios and prints. Frazetta art books, prints; Wrightson Cycle of Werewolf hardcover; Corben, Rowena and Morato books for sale/ trade. 303-333-2163.

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4121 Classic, Wanted
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4171 Fawcett, Wanted
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4181 Foreign, Wanted
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4191 Harvey, Wanted
4200 Humor/Funny Animals, For Sale
4201 Humor/Funny Animals, Wanted
4204 Image, Wanted/For Sale
4207 Malibu, Wanted/For Sale
4210 Marvel/Timely, For Sale
4211 Marvel/Timely, Wanted
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4221 Science Fiction/Horror Wanted
4240 Underground, For Sale
4241 Underground, Wanted
4250 Independents, For Sale
4251 Independents, Wanted
4255 Valiant/Voyager, Wanted/For Sale
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4261 Westerns, Wanted
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4301 Golden Age, Wanted
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4452 Science Fiction, For Sale
4453 Science Fiction, Wanted
4600 Reprints, For Sale
4601 Reprints, Wanted
4605 Phone Cards, For Sale
4606 Phone Cards, Wanted
4610 Portfolios/Posters, For Sale
4611 Portfolios/Posters, Wanted
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4631 Trading Cards, Wanted
4650 Oldtime Radio, For Sale
4651 Oldtime Radio, Wanted
4660 Miscellaneous, For Sale
4661 Miscellaneous, Wanted
4700 Novelties/Toys/Games, For Sale
4701 Novelties/Toys/Games, Wanted
4720 Video Games, For Sale
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ERBDOM, BURROUGHS Bulletin, Jasoomian, other Burroughs. Also Robert E. Howard fanzines and paperback books. Hammer Film material too. Biff Smith, POB 40434, Phoenix, AZ 85067-0434.

4601 REPRINTS, WANTED

STRAY TOASTERS TPB by Bill Sienkiewicz. Teen Titans: Judas Contract TPB, Bucky O'Hare GN. All official index books by Independent Comics Group. (Eclipse) 603-742-5089.

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PORTFOLIOS, PRINTS. Hundreds available. Smith, Frazetta, Wrightson, Corben, Adams, Steranko, more! SASE for free list. I also buy! Wesley, P.O. Box 366, Morrow, GA 30260.

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SALE: COLOSSAL Conflicts comic cards series II, $30, 1978 Sunbeam D.C. Superhero stickers (30) $30, NM/M postpaid. Michael Wilczek, 33 Arlington Ave., Auburn, NY 13021.

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MAGIC CARDS, 98 Magic Cards- 58 different, 40 duplicates $10 postpaid. A good cheap deal. Paul Bocci, 53 Berkley Street, Valley Stream, NY 11581. 516-791-2182.

S.T. INSURRECTION Sets $13, Voyager Profiles $13, Xena I and II $18, sets shipped ppd. Frank Brevard, PO Box 2492, Oshkosh, WI 54901. colletch@northnet.net

CAPOEIRA MASTERS II trading cards. New Gitingud set now available for $8. Buy both sets for $15. Donald Coley, 969 62nd Street, Oakland, CA 94608.

WACKY PACKAGES original series. Set #2 $150. Sets 3 to 14, $75 each. Mario Luna, 312-738-3285. Free shipping, leave message.

250 MAGIC Cards for $25_All NM/M. Mid-scrye lists at $100+. No repeats. Call 281-872-1957. Email: Kellyoka@flash.net

CHASE CARDS are Us! Cheap too! Duke Card Co., 16 Middle Lane, Westbury, NY 11590. Email: dukelabs@specdata.com

NUKE THE Whales- Not Again! Trading cards for sale or trade. Duke Card Co., 16 Middle Lane, Westbury, NY 11590. dukelabs@specdata.com

FLAKES OF Snow got you down? Perk up with our low priced card sets and chase. Duke Card Co., 16 Middle Lane, Westbury, NY 11590.

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WANT TO buy cards from Kenner Legends of Batman action figures. Charles Johnson, Gibbon, MN 55335.

CREATURE FEATURE (1980): 32, 33, 39, 40, 44, 45, 62; Odder Odd Rods #1; Hanna- Barbera; haunted napkin. Jeff Mirrione, PO Box 2212, Hollister, CA 95024.

OVERPOWER wanted! Power Leech, Any Missions, Batman Hologram OverPower Inserts. Contact: Rich at 2335 South California, Chicago, IL 60608. 773-254-6805.

LOOKING FOR Star Wars Widevision singles. Please send lists to: Gary S. Beeler, PO Box 190218, Mobile, AL 36619. Have lots of cards for trade. Thanks.

SILVER AGE, Marvel, SkyBox. Please send me your unwanted common cards. Also seeking pro-wrestling fans. Write: Charles Kline, PO Box 791, Cleveland, MS 38732-0791.

OVERPOWER HERO Cards for DD, Captain America or Mr. Fantastic any condition! Send asking price to: DJ Toftum, 5601 69th Ave. #312, Brooklyn Park, MN 55429.

JULIA HAYES autographed redemption set, adult card collector quarterly #1, Playboy puzzles, Lady Death mag, clear, SASE. Louis Bosse, 1120 Aurora, Muskegon, MI 49442-5932.

PROMOS: COLUMBUS Collectable cards #s 1, 2, 11, 34. World of Cornerstone. Any comic ball 2. Comic Ball 4. Art, 107 Brook Circle, Danyville, VA 24541.

BETTY BOOP Pin-Ups II Card #35 wanted. Also need BB Chase Cards. John French, 5707 Walther Ave., Baltimore, MD 21206.

SPELLFIRE! LOOKING for unopened boxes only! Also interested in Early Magic, Star Wars, Star Trek boxes. Mark Farace, 6577 Arsenal, St. Louis, MO 63139.

4631 TRADING CARDS WANTED

JUSKO ERB Collection FPG 1994 Series II Metalstorm MS-2, MS-5, MS-6. Also need Ray Bradbury cards from Topps. 10144 Wheatland, Sunland, CA 91040. 818-352-4096. smallstep@juno.com

4650 OLDTIME RADIO, FOR SALE

RADIO'S GOLDEN Years new 264 pages illustrated book. Guide to old-time radio shows. $25 postpaid. Bobb Lynes, Box 561, So. Padena, CA 91031.

4660 MISCELLANEOUS, FOR SALE

ULTRAMAN GAIA, Uncut Japense monsters, Neverwhere, Isis, Shazam, Supermarionation, Red Dwarf. E-mail: UMANZOFFY@aol.com or 64¢ SASE, 2604 28th #5 Santa Monica, CA 90405.

RADIO'S GOLDEN Years- Bresee and Lynes, new 264 page illustrated book. Guide to Old time radio shows. $25 postpaid. Bobb Lynes, Box 561, South Pasadena, CA 91031.

RARE VIDEO website http://home.earthlink.net~coolstuff/ Shaw Bros. Kung Fu movies. Japanese monster movies and television. Over 1,100 other titles.

STATUE COLLECTION for sale. All below guide or retail. DC, Marvel, Image. For list send SASE. D. Land, 105 W. Rockland, Libertyville, IL 60048. E-mail: wolverine@megsinet.net

ALMOST DONE sorting 200,000+ comics and mags: Gold and Silver to present. Also lots of albums and 45's. Send wants. "Mothers", 109 S. Main St., Torrington, CT 06790. 860-489-4880.

STATUES AT discounted prices: Vampirella, Destiny, Iron Man, Rogue, Batman/ Robin bookends, Wolverine Lasercraft. 415-667-5464 or e-mail: leeboy@aol.com 40% off most statues.

VIDEO SEARCH: Sci-Fi, Horror, Noir, Westerns. I can find/ send that missing item. Include postcard. G. Cook, 4 Mowbray Lane, Cold Spring Harbor, NY 11724.

VIDEO, WORLD of Krofft Volumes #1-#10, Night Gallery Volumes #1-#6, Emergency Volumes #1-#3, $15 each postpaid. Tom Kelly, PO Box 97, Eastanollee, GA 30538.

VIDEO, H.R. Pufnstuf Live at the Hollywood Bowl, Captain Marvel Serial, G. Hornet Strikes Again Serial. $15 each postpaid. Tom Kelly, PO Box 97, Eastanollee, GA 30538.

CFD LAST Poster $9, Penthouse Comix. #1-5, (2) #7, all 7 $35, 1993 Limited Spider-Man Watch $75, Grafitti Vampirella Statue $800, shipping. 516-679-2642, evenings EST.

KISS ACTION Figures, recent, all three except Gene, $8 each, or all three for $22 pp. If buying singly, include $2 for each. 207-764-1519, 4-9:30pm EST.

ALI FIGHTS 1967-1976. Closed circuit boxing tickets, 5-1/2"x3" Mint with stubs, seven different $280 postpaid. Maxwell, Box 367, Lampeter, PA 17537. 717-464-5572, 717-464-5573.

BATTLE CHASERS #1 Chromium $80, Han Solo and Tauntaun $90, Toyfare Exclusive X-Wing $35, Vertigo Tarot cards with book $110. All postpaid. 973-857-3960.

STAR WARS: Two different comics autographed by Mark Hamill. Teriffic display items! @ $32 each ppd. B.K.M., 30 Young Avenue, Croton-on-Hudson, NY 10520.

BOOKPLATES: BOX of Bookplates with Boris Vallejo artwork (approx 40) dated 1977. @ $4 ppd. Nice! B.K.M., 30 Young Avenue, Croton-on-Hudson, NY 10520.

250 MISC comics cards plus over 350 Garbage Pail Kids cards. series 3, 4, 5 $30 postpaid. Mike Robertson, Box 372, Maple Valley, WA 98038.

METEORITES- OWN a piece of another world, at http:/// www.catchafallingstar.com

DEMONS- LETTERBOXED! Lamberto Bava's gore- frenzy on name brand tape! $18 includes S&H. Send ck. or m.o. to: Jim Watnem, 5361 Eastway Apt. #4, Greendale, WI 53129. 414-421-2420, eves.

TOYS, FIGURES, books, posters, calendars, cards, models, pins, t-shirts, stills, more. Superhero/ Sci-Fi/ Horror. Request "Miscellaneous" catalog with $1. HRB, PO Box 7086, Clearwater, FL 33758-7086.

STAR TREK autographs for sale! Scotty, Troi, Sisko, Pafts, Kes, Q, others, $20 each. Robert Farney, PO Box 341071, Milwaukee, WI 53234. 414-546-4627, rfarney@execpc.com

OLDSMOBILE 442 dealers models not generally available $20 each, fine condition. John Leonard, 1626 Shubel, Lansing, MI 48910.

4661 MISCELLANEOUS, WANTED

WACKY PACKAGES original artwork wanted from the 1989 Topps Auction. Phil Carpenter 713-500-6032. E-mail bumchex@aol.com Let me know what is available.

CASPER AND His Friends LP (Golden QP-113) wanted in VG condition. Write to: Adrian Foulks, 1505 Beverly Rd., Philadelphia, PA 19138.

LOOKING FOR 9" Seven of Nine, 12" Xena dolls, Beanie Babies to buy cheap or trade for comics, figures. Katie Huddleston, 40650 Shellie Lane, Hemet, CA 92544.

NIGHTMARE BEFORE Christmas Stuff wanted. Toys, t-shirts, posters, jewelry, theatre promo items, anything & everything. Brett Johnson, 707 Neshaminy St., Penndell, PA 19047. 215-757-2056.

4661 MISCELLANEOUS, WANTED

MICRONAUT TOYS wanted. Boxed, loose, carded. Let me know what you have. Call Michael Bray, 615-367-1405 or E-mail me brays3@aol.com Thanks.

TRADING PARTNERS- looking for T.P.B.'s hardcovers, miscellaneous sports. Have comics too, screener videos to trade. Paul Bocci, 53 Berkley Street, Valley Stream, NY 11581. 516-791-2182.

HOT WHEELS cars from the 1960s and early 1970s with "Red" lines on the tires. Clean up your clutter and make some cash! Gene 281-347-0648.

TOP PRICES paid for old metal printing plates. Send description to: Bob Horn, Capt. Blue Hen, 1800 Lincoln Hwy East, Lancaster, PA 17602.

EC HARDBACK Sets used or affordable wanted, all in Series especially crime, send prices to: Kevin Salvio, 427 Weaver St., Greenburg, PA 15601.

SMASHING PUMPKINS shirts, wanted. Also looking for Simpsons episode with the Smashing Pumpkins (in cartoon form). My Email is Warp100@webtv.net Ph. 304-489-9307.. Shannon McIntosh, P.O. Box 155, Mineral Wells, WV 26150.

WANTED! NOVA'S What If. T-Bolts #12. X-Men $350. Selling History of Batman and Superman $69! Rudy Junior, 72 Horn Lane, Levittown, NY 11756. rudyaub@frols.com

LOOKING FOR a videotape copy of the new Outer Limits contain the episode "Bits Of Love". Will pay in cash, comics or both. Thank you.

DIXIE PREMIUMS wanted: Will trade my Dixies or comic books for your Dixies. Joseph Ortego, 16532 Old Settlement Rd., Zachary, LA 70791-9543. 1-225-261-8619.

GARBAGE ROCK band tracks not available on regular albums. Also videos wanted. Randy Crawford, Box 255, Minden, WV 25879. Email: mauzpulp@inetone.net

CD-ROM Movie references: Roger Ebert, video movie guide 1994+; Lode Runner 2. Buy or trade. DeJong, 1011 Hazel St., Pella, IA 50219.

4700 NOVELTIES, TOYS, GAMES FOR SALE

MODEL KITS: Plastic, resin and vinyl. From and of comics, Sci-Fi, TV, movies, space, figures, etc. Old and new, hundreds available. Free sales catalog, we also buy and trade. JF Green Models, Dept. CBG, PO Box 55787, Riverside, CA 92517. 909-684-5300, 800-807-4759, Fax 909-684-8819, e-mail: cbg@greenmodels.com website: http://www.greenmodels.com

EXCLUSIVE LODK figure. Dark Knight Batman will not be released to the general public. Available January. $25 ppd. Kent Alexander, 1402 Marilyn, Carterville, IL 62918.

GINGER SPICE tour doll, Gene Simmons "K", Han Solo Stormtrooper, Treasure Hunt Kenworth, each $25 postpaid. Thomas Riker $60, Blue Data $75. 702-641-1919.

HEY! BEANIE Babies for sale. Ears Mint $22, Snowball Mint $56, Baldy NM $18. SASE for big list. Biff Smith, POB 40434, Phoenix, AZ 85067-0434.

4700 NOVELTIES, TOYS, GAMES FOR SALE

MIRROR MIRROR Dr. McCoy Uhura set $120; Kirk Spock set $100; Luke Lampa 2 pack $125; Star Trek Transporter series Chekov $20. Sulu $20. E-mail address: marktoys@aol.com

DARTH VADER removable helmet $25, Toyfare Fairchild $30, exclusive Fairchild $50, Seven of Nine 9" $40, Kiss letter set $45. All postpaid. 973-857-3960.

MARVEL SLURPEE cups! Complete set of 40 Marvel Superhero cups, the short, squat wraparound art scene ones! $300 for the set! 212-979-9205.

1977 MOUSEKETEERS frame tray puzzles: #4526A (on stage with tamborines); #4526B (on boat). NM/M $10@ postpaid. Nelson Corey, RR #1, Box 1474, Waymart, PA 18472-9757. 570-785-3212.

TALKING FREDDY Kruger doll, MIB, $30 pp. Batman unauthorized Mask and button set, MIP $25. Very rare! Joseph Riordan, 3W. Fairview, Valley Stream, NY 11580.

REMCO SHOWBOAT, 1960's, includes cutouts for plays: "Heidi," "Cinderella," "Pinocchio" and "Wizard Of Oz." Lists, $250. Yours for only $125. 207-764-1519, 4-9:30pm EST.

GREEN HORNET and Kato Kay Bee exclusive Captain Action figures. Call Mike at 719-481-8186 or e-mail: mmarkow@d20.co.edu $39 each postpaid.

LOST IN Space 10" Talking B-9 Robots (Trendmasters), or Talking T-Shirts, $15 each. Picard Latinum Statues, $50. Borg Queen/ Data dioramas, $40. Charles Reagle 941-966-6816. buymystuff@juno.com

X-MEN FIGURES: 100 different Toy Biz figures for $300 plus shipping. Call Ray at 914-747-5874 or Email rayfan4aol.com

BATMAN AND Superman Zing-Wing Frisbees, 1973, MIB, full color graphics, only one each: $16.95 the set plus $3.05 S&H. E-mail: knightCEA@aol.com

POPEYE CAN of Spinach, year unknown, VG cond. Bad for eating, $10 gets this collector illustrated can. Alfred Farrugio, 21 W. Lyons St., Melville, NY 11747.

CHU-BOPS MINIATURE Album Collection #1-9, 14, 25-26, 32 still in shrink with gum. Make your best offer: Guido, #1 Screamer Dr., Clayton, GA 30525. 706-782-3318.

"THE PHANTOM" movie ring in sealed bag with tattoo $20, Life Magazines 1-10 VFine $400.00. Steve Berry, 159 West Sherman Av., Newark, NY 14513. 315-331-6618.

ARMOR AT Kursk: Task Force 1979 Mint Russian Front Simple Role Play Game. $15, $5 P/H. Gernert, S.H.V., 2110 Payne Street #011, Louisville, KY 40206.

4701 NOVELTIES, TOYS, GAMES WANTED

BUILT/ PAINTED Garage Kits of 50's, 60's monsters. Call and tell me what's expendable in your collection. Doug Smith, 34 Erie Ave., Newton, MA 02461. 617-558-3256.

4701 NOVELTIES, TOYS, GAMES WANTED

ULTRAMAN TOYS wanted. Go to http://www.netcom.com/~mnagata.com/ultra.html The largest collection of Ultraman toys on the web.

SUPERMAN WANTED! I'm still buying! Yes thats my collection in Les Daniel's new book "Superman: The Complete History." Danny Fuchs, 209-80 18th Avenue, Bayside, NY 11360.

STUFFED DOLLS w/rubber faces: Quick Draw McGraw (Knickerbocker '59) with hat, kerchief, holster, gun; Magilla Gorilla (Ideal '66); Mighty Mouse (Ideal '56/7). Doug 512-572-8658. daze54@hotmail.com

STAR TREK Galoob Aliens wanted. Jeff Thompson, 11 Bennington Way, Belle Mead, NJ 08502. 609-443-2340.

MCFARLANE TOYS! 1st Series Spawn Set (NMOC) plus Spawn Alley $100. Red Violator $75. X-Men Series 1st and 2nd $250. Trades considered. Jowawa 252-246-0779.

WOOKIE WANTED: 12" Chewy Figure (Mint) with Doorflap box. Paying up to $50. Chained Chewy paying $25. Jowawa, 2503-10 St. Christopher Circle, Wilson, NC 27893. 252-246-0779.

LOOKING FOR 9" Seven of Nine, 12" Xena dolls, Beanie Babies to buy cheap or trade for comics, figures. Katie Huddleston, 40650 Shellie Lane, Hemet, CA 92544.

MARVEL HOT Wheels and 7-11 Slurpee cups. Write Len Knappenberger, 1148 Dennis Drive, S. Bend, IN 46614. Email: knappleli@aol.com

BATMAN POWER Shield from 1977 wanted. Also other Batman related toys. Please write. Richard Yanchus, 235 St. Clair St., Wilkes-Barre, PA 18705. Thanks!

RESIN FROM The Grave's Kit called "Shock Waves" unbuilt, have other figure kits to trade for it. Hullinger, Box 108, RR 6, Decatur, IL 62521-8826.

WANTED "MARVEL Superheroes Roleplaying Game" metal miniatures, "Champions" roleplaying game miniatures, "Supremacy" boardgame expansions. Brent Fishbaugh, P.O. Box 112, Congers, NY 10920.

4710 ROLE-PLAYING GAMES

OUT OF print and bygone era fantasy, strategy board games. Many mint in shrink wrap. Comprehensive 300 plus item list, $1. Gernert, S.H.V. #11, 2110 Payne St., Louisville, KY 40206.

4721 VIDEO GAMES WANTED

FINAL FANTASY 2 for SNES. Boxes and instructions preferred but not absolutely necessary. Matt Biswell, 1626 Rossi St., Boise, ID 83706-3354.

4800 FANZINES, FOR SALE

COLLECTORS CLUB needs new members. Receive bi-monthly digest newsletter publishing member art, fiction, letters. Send stamp for information brochures. S. Dorne, 191-H Oakland St., Manchester, CT 06040.

4800 FANZINES, FOR SALE

PURPLE PROSE looks at "Adventure". Four articles plus 20 pulp interiors and 12 cover reproductions. $4 to Michael Chomko, 2217 Fairview St., Allertown, PA 18104-6542.

FRAZETTA WHITE Indian Fanzine. 1981, reprints the 1950's Frazetta Western Stories. Super deal, $12 postpaid. Wes Tillander, PO Box 366, Morrow, GA 30260.

CAPA-ALPHA SAMPLE issue $5 gets you on waitlist of APA Fanzine. Joel Thingvall, 1670 Laurel #2, St. Paul, MN 55104.

50+ PAGES of Fanzines, programs, folius, strip reprints, books about comics and much more. $2 to: Ed Spiegel, 335 Farrington Blvd., North Brunswick, NJ 08902.

YELLOWBACK LIBRARY is a monthly magazine for collectors of juvenile series books. Sample issue $3. Gil O'Gara, Box 36712, Des Moines, IA 50315.

4801 FANZINES, WANTED

DITTO/ MIMEO fanzines wanted. Original collection only. 1961-1965. No photo offset. Dan Fleming 785-841-5775, 515 Boulder, Lawrence, KS 66049.

WRESTLING FANZINES please send wrestling fanzines, need all 1998 issues for research. Will return on request. Charles Kline, PO Box 791, Cleveland, MS 38732-0791.

4900 NEWSPAPER STRIPS, FOR SALE

FREE! CATALOG. My second well illustrated sales catalog is now ready. Sunday pages and dailies, 1920s, 1930s, 1940s. James Doyiahos, 2221W. Lawrence, Chicago, IL 60625-1903.

PICK OUT dates. Daily and Sunday. Great Selection. 1895 to 1997. Send your wantlist and SASE to: Gordon Campbell, 1124 Brookmeade Drive, Nashville, TN 37204

BIG SUNDAY comic list, $1 (refundable). I also buy Sunday comics before 1960, pulp magazines, Edgar Rice Burrough's books. Claude Held, Box 515, Buffalo, NY 14225.

FREE CATALOG. Sundays 1920's, 1930's, 1940's, 1950's. Also many years of dailies. Will trade for original art. BLB's. James Doyiahos, 2221 W Lawrence, Chicago, IL 60625-1903.

THE THINKING Fan's Comic's Magazine. Not for speculators! Hogan's Alley, sample issue $7. Hogan's Alley, PO Box 47684, Atlanta, GA 30362. Sample us online! www.cagle.com/hogan

4901 NEWSPAPER STRIPS, WANTED

BUYING COLLECTIONS, Puck sections, Spirit tabs. Phone/ Fax 510-666-0732. Starland Strips, 1563 Solano #155, Berkeley, CA 94707.

BUYING PRE-1930 Sunday pages, full color fulls! Paying high prices! See my "Todays Collector" ad! Michael Dice, Drawer 1748, Cortez, CO 81321. 970-564-9018. E-mail: oldcomix@fone.net

By Maggie Thompson

DC has supplied advance looks at upcoming projects, and several merit purchase — mostly because they combine clear, accomplished art with captivating, engaging storytelling. (Isn't that what comics readers have been asking for?)

• The first (of 10) issue(s) of ***Batman & Superman: World's Finest***, written by Karl Kesel and drawn by Dave Taylor and Robert Campanella, ships Feb. 17. The tale begins in parallel form — side-by-side views of Gotham and Metropolis, as the two crimefighters appear in the early stages of their career.

It's an exercise in storytelling, the reader knowing in advance much of what lies in store for the keystone characters of the DC universe. So the task writer and artists have accepted is to tell an old story so it doesn't bore long-time readers and doesn't confuse new ones. Job accomplished! Art fans will lose themselves in the careful details; script fans will enjoy the pacing of the meeting; and fans of the animated show will be able to debate similarities and differences between this version and the same story on TV. (Different takes, each entertaining.)

• ***Hourman*** #1, written by Tom Peyer and illustrated by Rags Morales and David Meikis, is scheduled for release Feb. 10, and a preview of #2 was also provided. As Batman says in the first issue, "I've been in and out of The JLA for *years*, and I've never met anyone so *powerful* and so *unworldly*." Hourman could be taken as representative of much of humanity today — hostile to the idea of sitting through something (a movie, a political maneuver) when the outcome is already obvious. But to Hourman, everything seems to be obvious, since he can focus on the future and know what will happen. Combine the Hourman character of *DC One Million* with Snapper Carr, introduced to the world of the not-so-with-it teens of Silver Age DCs. Now he has returned to his hometown as a writer but earns a living as an auto repairman. Peyer, Morales, and Meikis make a terrific team, with artists filling in elaborate details (including the excellently depicted kitty Starro), while the script bounces and hooks and plays agilely with establishing background, moving the story along, and providing funny lines aplenty. Time paradoxes can get boring quickly — and one problem is to simplify Hourman's powers without being boring or confusing. And they bring up some philosophical questions: Do you *really* want to know what will happen to you tomorrow? Buy *Hourman* — and discuss it with your buddies.

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L. SPECIAL PAGE POSITIONS are available at a premium, inquire for details.
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O. SPACE RESERVATIONS available for camera ready ads only. Must be made prior to ad deadline. Reserved space must be paid for even if ad does not arrive on time.
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Q. CIRCULATION is throughout the United States and Canada by subscription and single copy sales by agents in shops and other outlets.
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Tues., Jan. 5, 1999	1315	Jan. 29, 1999	Tues., Jan. 26, 1999	1318	Feb. 19, 1999
Tues., Jan. 12, 1999	1316	Feb. 5, 1999	Tues., Feb. 2, 1999	1319	Feb. 26, 1999

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3. Three Inches (2-1/4" x 3")	$39.00	$38.00	$37.00	$36.00	$33.00

CLASSIFIED WORD ADS:

Our "Classified" ads are heavily read. Base rates are 40¢ per word with discounts for multiple issues. Please print and punctuate - we are not responsible for error due to long-hand and illegible copy. For more information see classified ad form in the classified section. Credit card customers can place word ads TOLL FREE - Call 1-800-942-0673. (This is for classified word ads only.)

UNIT ADVERTISING:

A. COLLECTORS SHOWCASE

Collectors Showcase Units are 3-1/4" wide x 1-5/8" high and can be bought in multiples. All typesetting is done by Krause Publications and is included in the price.

Cost per ad per issue: ads must run consecutively to earn contract discounts

1 Issue	6 Issues	13 Issues	26 Issues	52 Issues
$31.00	$30.00	$29.00	$28.00	$26.00

B. COMICS TRADER ADS

"No-frills" advertising with a price to match. Design your own ad - just type your ad clearly on an 8-1/2"w x 8-1/2"h sheet of paper. We will reduce your Trader ad to fit a 1/9 page space (3-1/4"w x 3-1/4"h). Super Traders should be typed on an 8-1/2"w x 8-1/2"h sheet of paper which will be reduced to fit a 5" x 5" space.

Regular Trader
(Cost per ad per issue: ads must run consecutively to earn contract discounts. Limit 6 Trader spaces per page per advertiser.)

1 Issue	6 Issues	13 Issues	26 Issues	52 Issues
$43.00	$42.00	$41.00	$40.00	$36.00

Super Trader
(Cost per ad per issue: ads must run consecutively to earn contract discounts. Limit 2 Super Trader spaces per advertiser per page.)

1 Issue	6 Issues	13 Issues	26 Issues	52 Issues
$114.00	$112.00	$110.00	$105.00	$96.00

C. RETAILER DIRECTORY ..... $3.50 per issue

Leads fans to your cash register! List your store name, address, phone number and 15 words of description. Sold in 26 and 52 week increments. It's targeted more to the comics buff than the yellow pages - and it's more cost effective. If you sell COMICS BUYER'S GUIDE in your store, we will publish your listing in bold face type at no extra charge.

ADVERTISING REQUIREMENTS

A completed reference form must be in our confidential files before any buy, sell or trade ad can be placed. See below. Minors are required to furnish a statement of responsibility from their parents or guardian before their advertising can be accepted.
Payment must accompany an advertisement and must be in the form of a personal check drawn on U.S., Canadian or Mexican bank; money orders; international money orders; cashier's checks; or with your VISA, MasterCard, American Express or NOVUS credit card. Send your credit card number, expiration date, and the name on the card, along with permission to charge the card for your ad, with your advertising copy.

REFERENCE FORM

COMPANY NAME _____
STREET ADDRESS _____
CITY _____ STATE _____ ZIP CODE _____
PHONE NO. _____
SOCIAL SECURITY # _____
TYPE OF BUSINESS _____
☐ CORPORATION
☐ CO PARTNERSHIP ☐ LIMITED PARTNERSHIP
NO. OF YEARS ESTABLISHED _____ ☐ INDIVIDUAL PROPRIETOR

PRINCIPAL OWNERS - STOCKHOLDERS - PARTNERS - OFFICERS OF COMPANY

NAME _____
MAILING ADDRESS _____
CITY _____ STATE _____ ZIP CODE _____
TITLE _____

TRADE REFERENCES

NAME _____
ADDRESS _____
CITY _____ STATE _____ ZIP CODE _____
PHONE _____

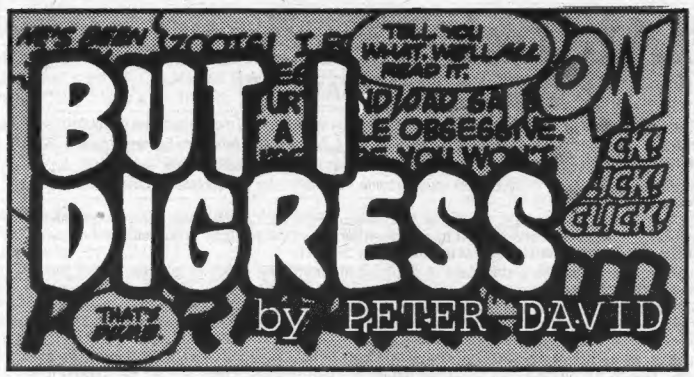
BANK REFERENCE

BANK NAME _____
CITY _____ STATE _____ ZIP CODE _____
PHONE _____
BANKING OFFICIAL _____

I (we) hereby authorize Krause Publications and/or its credit agent to investigate the references herein or statements or other data obtained from me or any other person pertaining to my credit and financial responsibility. I understand that it is Krause Publications' policy to require cash in advance for all advertising until credit has been established or approved.

Further, I (we), the undersigned, will be held personally responsible and promise to pay promptly within 15 days of the billing date for all advertising debts incurred by the above named business and owing to Krause Publications.

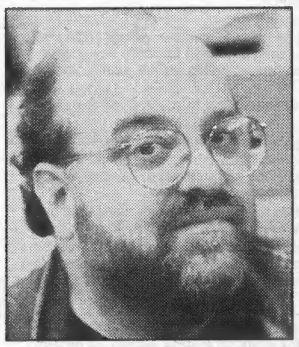
AUTHORIZED SIGNATURE(S) OF APPLICANT(S). _____



Death: The Ride

Why do you climb into a roller coaster?

I'm not talking about tricked-up rides at Walt Disney World or Universal or other theme parks, where the excuse can be that there's other stuff to see along the way (the *Jurassic Park* ride, for instance, features several horrifying drops but is "worth it" because of all the cool Audio-Animatronics stuff that's part of the ride.)



"I don't believe that Jason Todd wasn't to some degree as 'real' to the fans as any of the other heroes they read about."
—Peter David

I'm talking about the big ol', high-speed, turbo-charge, ain't-nothing-there-but velocity roller coaster, hurtling along the rails, screeching as metal clutches onto metal. What is it about the swiftness of the ride that is so attractive? Is it the ear-shattering clacking of the wheels? The howling of people around you, as they shriek in adrenalized terror? What's the big attraction?

Face it: It's the risk. You know it is. The risk generates the thrill.

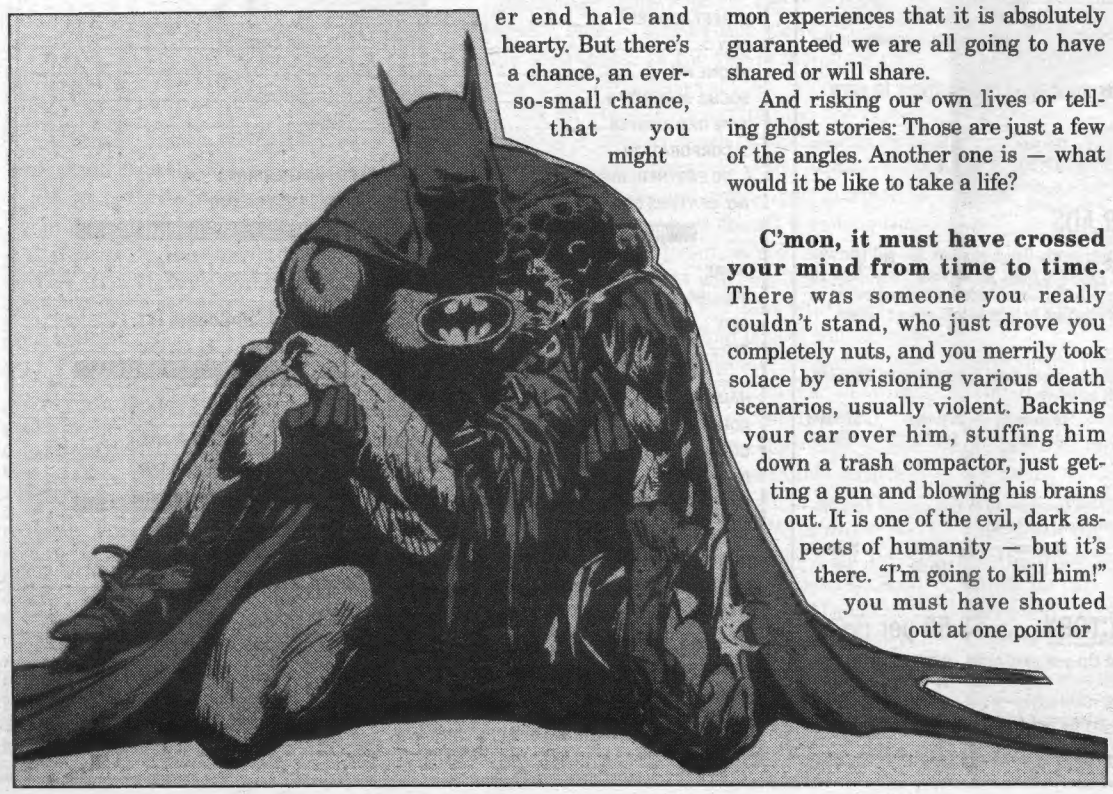
There's always a chance that something could go wrong. You never know for sure, particularly in some of the smaller parks, how aggressive the safety checks have been. Malfunctions could occur at any time. When I was a kid, two friends of mine were flung from a roller coaster and were in traction for six weeks. Wheels could slip, rails could buckle — the whole thing could come apart. The odds are against it, of course. The odds are tremendous that you'll come out of it on the other end hale and hearty. But there's a chance, an ever-so-small chance, that you might ... not ... make it.

Adventure. Risk. Daring. You're doing a little dance with death. You are willingly stepping into The Reaper's turf and saying, "OK, I'm putting my neck on the line. Let's see if you can get me." And you angle up and speed down, flip upside down and scream and wave your arms over your head like a loon, and at the end the roller coaster slows to a halt — and you're still alive. You cheated death.

Granted, you were playing with a stacked deck. It's not like you're such a thrill addict that you're going to blindfold yourself, hop behind the wheel of your car, and try to navigate the Jersey Turnpike just to see if you can trust The Force to guide you through. You're not Evel Knievel, taking a whack at the Snake River Canyon. The cheat was eminently in your favor on the roller coaster. What you got was the thrill of simulated death-defying. You pulled it off. You risked death — and lived to tell the tale. Except the risk was minimal and it's more of a visceral thrill, appealing to the daredevil in you. The chances are you wouldn't *really* risk death if you thought death had better than a 50/50 chance of nailing you. It's just — playing. Playing at being a cheater of death.

Death fascinates us. Every ghost story you've ever heard is a treatise on death. Every angel sighting or tale of heaven and hell has, at its core, speculation as to what waits beyond. We dabble in death, because, like birth, it's one of the only two common experiences that it is absolutely guaranteed we are all going to have shared or will share.

And risking our own lives or telling ghost stories: Those are just a few of the angles. Another one is — what would it be like to take a life?



C'mon, it must have crossed your mind from time to time. There was someone you really couldn't stand, who just drove you completely nuts, and you merrily took solace by envisioning various death scenarios, usually violent. Backing your car over him, stuffing him down a trash compactor, just getting a gun and blowing his brains out. It is one of the evil, dark aspects of humanity — but it's there. "I'm going to kill him!" you must have shouted out at one point or another in your life, and, right at that moment, you may very well have meant it.

But you wouldn't have done it. Because you're a law-abiding citizen. So you turn away from the evil and darker aspects and you live your life in accordance with that. You remember "Thou Shalt Not Kill" and, besides, you wouldn't really have the stomach for it — and most of all, heck, you'd probably get caught and spend your life doing hard time and being the girlfriend of some 250-pound convict named Toodles. Just as you wouldn't really want to genuinely risk your life because, y'know, you might get killed.

But it's still there — deep down. What would it be like — to kill someone? Could you do it? Would you be capable? In time of war? Or if he had just raped your girlfriend and he was helpless and you had his gun and were aiming it? Or if he just really, really bugged the hell out of you? Could you kill him?

Be interesting to find out, wouldn't it? If only there was a nice, safe way to do it.

Ten years ago, DC Comics provided it.

It was, in my opinion, the single most repellant publicity gimmick ever developed. Ill-conceived in its content, vomitive in its execution. Sure, Jason Todd was fictional. But what is fiction, if not the investment of some spark of reality by the audience into the character? I get the letters, I see the on-line debates, I know how passionately fans feel about the heroes and villains who parade through 22 color pages on varying quality of paper. I don't believe that Jason Todd wasn't to some degree as "real" to the fans as any of the other heroes they read about. That's what it's all about, after all: suspension of disbelief. The willingness to set aside your internal knowledge that these character constructs are just that and, instead, buy into the notion that what happens to them actually, to some degree, matters in the long run.

"But Jason Todd was a lousy character," you might say. Certainly, he didn't start out promisingly. The bad seed of Robinhood, as it were. But I submit that it was his exceedingly unpromising beginning that made him a candidate to be a truly great character. Because the quality of a character is measured by his personal journey. The further down the moral scale he starts, the more triumphant and uplifting is his success, when he overcomes those deficiencies and becomes a hero in his own right.

That opportunity was not given him, however, nor was it given to the writers to try to see whether he could be salvaged. Instead, his fate was thrown to the fans. The Joker apparently has Robin's number, kids, but actually — *you've* got his number. Two of them, in fact. Call this number if you want him to live — and this other number if you want him to die.

How repulsive.

Hey, gang. Pulling the wings off a fly not enough for you? Ever spill salt on a snail, watch it fry, and still feel that you just weren't getting enough sadistic pleasure? Well, guess what. You know that dark corner of yourself where you've wondered what it would be like to kill somebody? But you could never really indulge it because of, you know, laws and stuff? Well, we can't offer you a flesh-and-blood human being to off, but we've got the next best thing. We've got a gen-u-ine comic-book character, trussed up like a Christmas goose and waiting for your decision. Sorry that you didn't get to sit in the Colosseum and turn thumbs up or thumbs down on an ancient gladiator? Ticked off that you didn't have the opportunity to sit ringside at the guillotine? Pardner, this is as good as it's going to get, at least for the time being.

How disgusting.

Don't tell me that, since he never really lived, it didn't matter if he died. Ultimately, it's not the "death" of Jason Todd that concerns me. It's that people zealously picked up the phone and, in the comfort and safety of their homes, ordered the execution of someone they perceived as real enough to care about whether he stayed around or not.

Batman is supposed to represent something. He is supposed to represent the death of innocence — and the determination that no one should have to have impressed upon him or her, at such a young age, the fact that evil sometimes does triumph, no matter what you may read in the storybooks. The Joker, on the other hand, is the incarnation of random violence. The notion that no one is safe, that evil strikes for the most capricious and foolish of reasons and laughs at the carnage it leaves in its wake. In case any of you out there have forgotten — we're *supposed* to be rooting for *Batman*.

Instead, The Joker won. And Robin died. And The Joker had the last laugh.

I hope all of you who voted to execute Robin enjoyed your thrill.

Peter David, writer of stuff, can be written to at To Be Continued Inc., P.O. Box 239, Bayport, NY 11705.

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1000	35.50	41.10
5000	158.90	189.30
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Fits Pre-1950 Comics

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MAGAZINES

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100	7.25	9.35	8.00	10.30
500	28.35	34.00	31.10	37.40
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	REGULAR 10-1/4 x 12-1/4		LARGE 10-7/8 X 14-1/4	
	2 Mil	3 Mil	2 Mil	3 Mil
50	4.90	6.70	5.95	7.60
100	8.65	9.30	9.20	11.00
500	37.50	41.90	40.20	48.45
1000	59.75	77.55	66.45	86.40
PCode:	SLMR2	SLMR3	SLMLC2	SLMLC3

TABLOID (No Flap)

	REGULAR 12 x 19		LARGE 14-1/4 x 19	
	2 Mil	3 Mil	2 Mil	3 Mil
50	8.90	11.10	9.20	13.25
100	12.40	16.45	13.55	19.40
500	47.05	64.35	51.75	75.95
1000	89.30	122.20	98.30	144.30
PCode:	STAB2	STAB3	STABL2	STABL3

ORIGINAL ART (No Flap)

	REGULAR 10-1/2 x 19	LARGE 11-1/2 x 19
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100	12.90	14.20
500	49.55	54.90
1000	93.90	104.40
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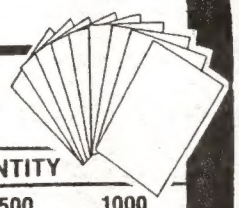

DESCRIPTION / SIZE	PRODUCT CODE	• GRADE	GAUGE (in)	PRICE PER QUANTITY 25	50	100	500	1000
NEW COMIC 6-11/16 x 10-3/8	KCB30N	ECONOMY	0.030	2.90	5.35	8.25	29.10	53.75
	KAF28N	INTERMEDIATE	0.028	5.90	10.55	16.50	66.65	117.50
	KAF40N	SUPERIOR	0.040	10.30	19.10	33.30	144.70	251.80
REGULAR MARVEL 6-15/16 x 10-3/8	KCB30R	ECONOMY	0.030	2.90	5.35	8.25	29.10	53.75
	KAF28R	INTERMEDIATE	0.028	5.90	10.55	16.50	66.65	117.50
	KAF40R	SUPERIOR	0.040	10.30	19.10	33.30	144.70	251.80
DELL & SILVER AGE 7-3/16 x 10-3/8	KCB30DSA	ECONOMY	0.030	3.55	5.55	8.75	35.45	60.00
	KAF28DSA	INTERMEDIATE	0.028	7.10	11.25	17.40	70.85	124.60
	KAF40DSA	SUPERIOR	0.040	11.00	19.35	36.65	153.50	266.85
GOLDEN AGE 7-11/16 x 10-3/8	KCB30GA	ECONOMY	0.030	3.80	5.90	9.25	37.25	63.55
	KAF28GA	INTERMEDIATE	0.028	7.60	11.75	18.50	74.45	131.65
	KAF40GA	SUPERIOR	0.040	11.85	21.50	37.50	162.70	282.95

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These boxes are stronge enough to stand on. They are 275 lb. test corrugated and come with a white finish. For EXTRA STRENGTH our LONG COMIC boxes have four thickness of cardboard on the ends where the handle holes are. Our Boxes are easy to assemble and need no tape or glue. All boxes come with 3" Deep Cover. BAGS UNLIMITED Boxes are the standard of the industry. DON'T SETTLE FOR SECOND BEST!

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5	19.40
10	33.65
25	66.65
50	116.35
100	173.30+Frt

Prod. Code XMAG150

LIFE MAGAZINE
11-1/2 x 14-3/4 x 15-3/4
Holds 60 - 65 Life Magazines.

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5	25.10
25	92.55
50	161.60
100	235.00 +Frt

Prod. Code XLM65

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7-3/4 x 11 x 15
Holds up to 200 Comics

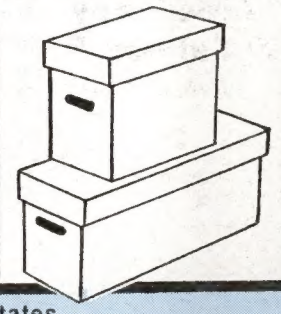
2	$9.40
5	21.05
10	32.65
25	67.45
50	100.00+Frt
100	180.00+Frt

Prod. Code XCC200

LONG COMIC
7-3/4 x 11 x 26
Holds up to 300 Comics

2	$11.20
5	25.55
10	48.20
25	106.40
50	141.50+Frt
100	250.00+Frt

Prod. Code XLC300



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QUANTITY	MIL	PRODUCT CODE	DESCRIPTION	PRICE

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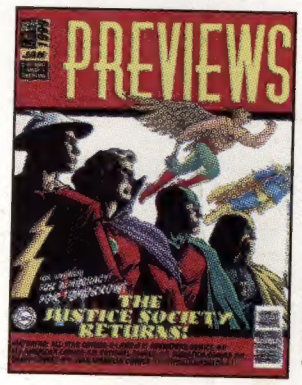
January is here—and *PREVIEWS* is ready to party like it's 1999! On the front cover: Todd McFarlane's dark creation gets a little darker in Image's **Spawn: Dark Ages**! Around back: Relive the days of World War II, superhero-style, as DC celebrates the **Justice Society of America Event**!



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Also:

- **Paul Chadwick** gets adventurous in his latest creation, **The World Below** from **Dark Horse**!
- Super-crossover! **The Man of Steel and Fantastic Four** face off against the evil of **Galactus**!
- **Wizard** offers up **Buffy the Vampire Slayer #1/2** and a cool **Undertaker** cover in **Wizard #92**!

COMICS Get ready for the return of **Alan Moore's unique superhero stylings,** with **Alan Moore's Awesome Universe Handbook** from Awesome!

MAGAZINES **Yeow!** Kable News puts the hurtin' on you with **WWF Magazine and WWF Raw Magazine**!

CARDS Celebrating **twenty years of ape-dom**! Inkworks lets the **Planet of Apes: The Archives Volume 1 Cards** out of their cage!

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MERCHANDISE **Top Cow Times Two!** Moore Action Collectibles readies the **next series of Witchblade figures**, complete with a **Previews-exclusive Sara Pezzini**!

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